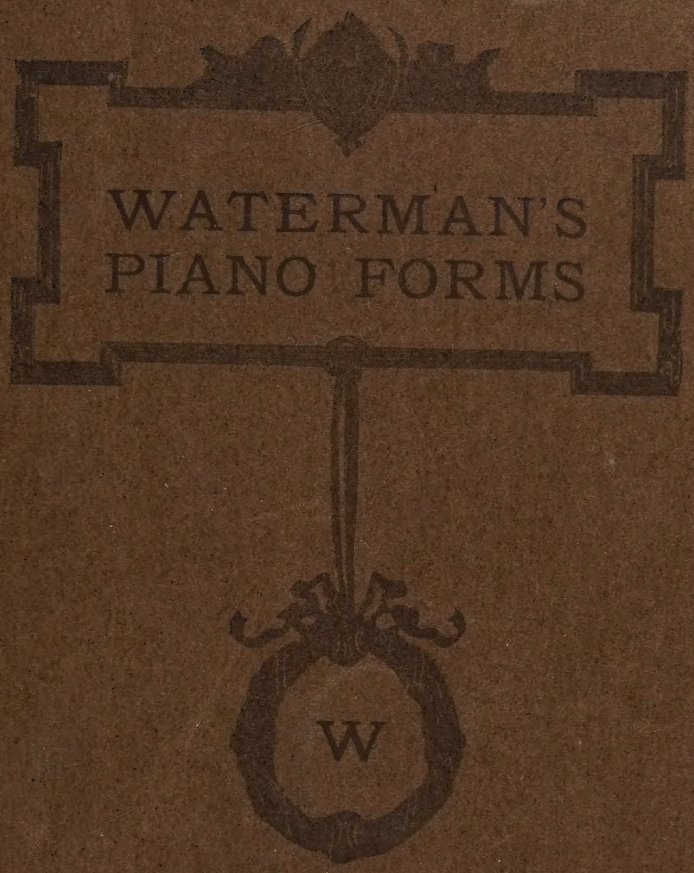
Mrs. Miller (or)
Marilyn Miller



WATERMAN'S PIANO FORMS

A Course of Invention

By

GLENN R. WATERMAN

Forms for Syncopation
Models for Standard Melodies
Patterns for Improvision
Outlines for Accompaniments
Arrangement for Harmonizing
Structure for Transposition
Effects for Embellishment
Combinations for Progression
Figures for Basses
Motives for Treble
Designs for Endings
Etc., etc., etc.

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PREFACE

Unwritten music has had no textbook, heretofore. The results produced by those who have never taken a piano lesson, are a source of wonderment, even to students of Harmony. One object of this volumn is to supply ANYONE a practical-working-method for accomplishing the same, and greater, results — serving as a short cut to the actual playing of the piano.

THIS IS TRUE: Popular Songs demand embellishing. Notes must be added and the time altered. The instant any deviation is made from the strict note reading, that moment you are knowingly or unknowingly following the harmonic structure taught in this System.

The Course is particularly designed to enable ANYONE to treat a melody; whether that melody is played by ear; spontaneous improvision; original composition; or obtained from the upper Treble Notes of instrumental pieces; lead sheets; the Voice Part of a Song; or from any other Melody Source. For the sake of furnishing a uniform vehicle for experimenting, the melody printed in the Voice Part of a Song is sighted and used as an example throughout the Course. However, it is the Grand principle of treating any melody by FORM (and not specifically the Voice Part) that this method aims to embrace. A Course of Invention based on a given Melody.

The Author claims protection by Copyright for the following Basic Ideas:

TREBLE CLAIMS

1st. Means (including symbols numbers, stems, notes, names, etc) for explaining and identifying the stems constituting the 6 Breaks — their combination — use of Tie in combining.

2nd. Means (including symbols, letters, numbers, names, etc) for indicating the occurrence of Melody tones, Half tones, Passing Notes, Harmony tones when written with any of the 6 Breaks.

3rd. Means (including count, numbers, names, symbols, etc) for explaining and identifying the structure of ANY measure as to the 8 spaces filled and unfilled — the use of the 6 Breaks in filling the 8 spaces — advancing and delaying notes in those spaces.

4th. All the Treble Forms.

BASS CLAIMS

5th. The PROPER naming of the Chords; reducing the Chords to limited fixed combinations; eliminating Chord duplication; avoiding Key and Scale confusion; the classification of Chords by means of Symbols (a line over, under, around, letters prefixed or affixed or any other Symbolic device) written with the letter name of each chord; the association of fixed octaves with each Chord (the octave names corresponding with the count); arranging the chord symbols in Chart Form for transposition, chord determining, harmonizing, progression, etc.; teaching the Chords by numbered letters using the "Indicator"; the Basic Idea of having exercises designed to teach the principles of Chord Determining

6th. The use of the numerals (count) 1 2 3 4 to indicate when, where and what to strike in the Bass; each number (Count) reflecting a concrete and fixed operation in the Bass as associated with the melody, in the various times.

7th. Means for indicating the occurrence of the Bass elements by count (1 2) or otherwise when associated with the 6 Breaks.

8th. All the Bass Forms.

GENERAL CLAIMS

9th. The idea of fixing positively the Treble and Bass elements — giving everything a concrete name.

10th. The use of the word FORM (embracing its synonyms: pattern, model, design, metre, motive, effect, outline, figure, combination, rhythm, format, etc,) as related to the idea of SUBSTITUTING any elements obtained FROM the melody and its accompaniment FOR the elements contained in the FORM; the same being an exchange or supplanting of kindred notes — not transposition.

11th. All the material contained in this entire Book.

The Author also claims protection by Copyright for the following sixteen principles for teaching Beginners the art of reading notes in a short time; same being an evolution by note FROM fixed forms TO the strict reading of Standard pieces, as printed:

BASS EVOLUTION

1. Teach beginner the bass Chords.
2. Bass follows fixed forms on counts 1 2 3 4
3. Chords written in inversions on counts 2 and 4
4. Notes omitted from Chords on Counts 2 and 4
5. Scatter Chord tones irregularly through measure
6. Introduce Passing Notes in Bass
7. Various styles of Basses
8. Standard Pieces — accurate Bass

TREBLE EVOLUTION

1. Melody in Octave form
2. Melody in Octave form with single intervening Chord tone
3. Melody in Octave form with two intervening Chord tones
4. Melody in Octave form with three intervening Chord tones
5. Breaking Melody and Chord Tones
6. Introducing Passing Notes in Treble
7. Various Styles of treble
8. Standard Pieces — accurate Treble

Any infringement on the above Basic Ideas will be prosecuted under the Copyright Laws.

EXPLANATION

Reading, executing, and memorizing the Bass notes in any piece is difficult. It is difficult because the Bass combinations are EVER-CHANGING.

Substituting FIXED chords for the Bass printed in the sheet music, is easy. It is easy because the combinations NEVER CHANGE.

In this Method the first thing to acquire is the automatic playing of this substituted Bass (left hand) A series of chords, with their octaves MUST be memorized; and always struck in a fixed position. The playing of the Left Hand then becomes mechanical. Remember this: never deviate from the following FORM of striking:

In twostep:	Count	1	2	3	4	Repeat
	Strike:	Octave	Chord	Octave	Chord	
In waltz:	Count	1	2	3		Repeat
	Strike:	Octave	Chord	Chord		

BEGINNERS: To learn the left hand chords use the "Indicator" which is found printed in the back of this Book. Discard the Indicator as soon as possible by memorizing the chords. The Indicator "Guide" is placed 10th White Key from left end of piano. Put it back of the black keys. Running along the top of the Indicator is the NUMBER of each key. The name of each key is printed directly above it. Thus you see each key has a number and also a name.

CHORDS AND THEIR OCTAVES

In this Method a little dash written over, or, under a letter means "Chord", for example:

$\overline{C}$ means "C Tonic Chord"

$\underline{C}$ means "C Seventh Chord"

"Tonic" Chords always have a dash OVER the letter. Three toned chords (1-3-5 of scale)
"Seventh" Chords always have a dash UNDER the letter. Four toned chords (2-4-5-7 of scale)
"Minor" Chords always have an M affixed to the letter. Three toned chords (1-2♭-5 of scale)

The proper placing of the chord on the piano is determined by the numbers on the "Indicator", for example:

C Tonic consists of

3E
3C All struck together
4G

Every chord MUST be memorized as to position and members.

If NO dash is written above or below a letter it means Octave:

C Means "Octave C"

G Means "Octave G"

The proper placing of the octave on the piano is determined by the numbers on the "Indicator", for example:

3C 4G

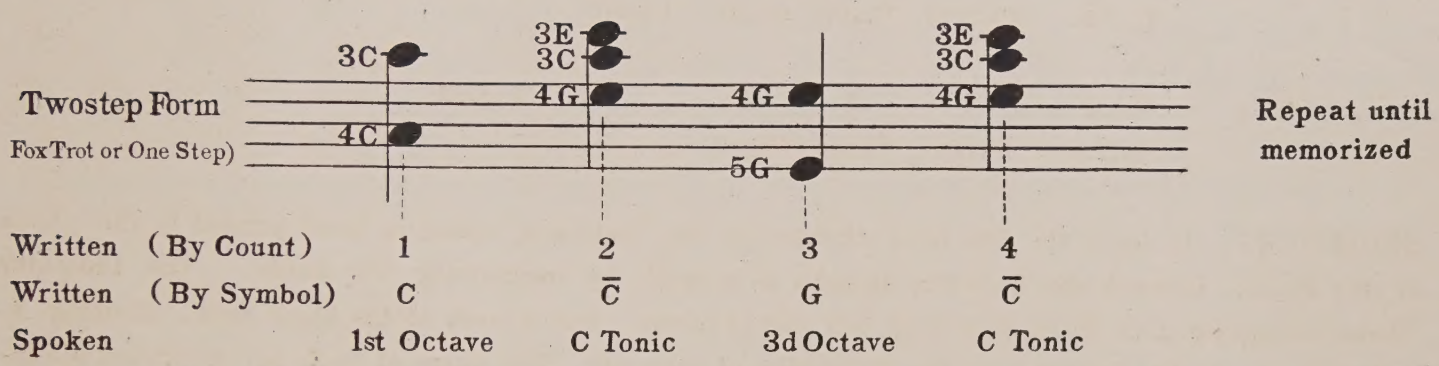
4C 5G

It is IMPERATIVE that the Octaves used in conjunction with each chord, be memorized as to position when associated with that chord.

BEGINNERS: Use "Indicator". Ignore the notes. Locate and play C Tonic chord by means of letters written at left of notes. Use numbers as a guide, matching same with letters on Indicator. Bass notes will be taught you later in the Course.

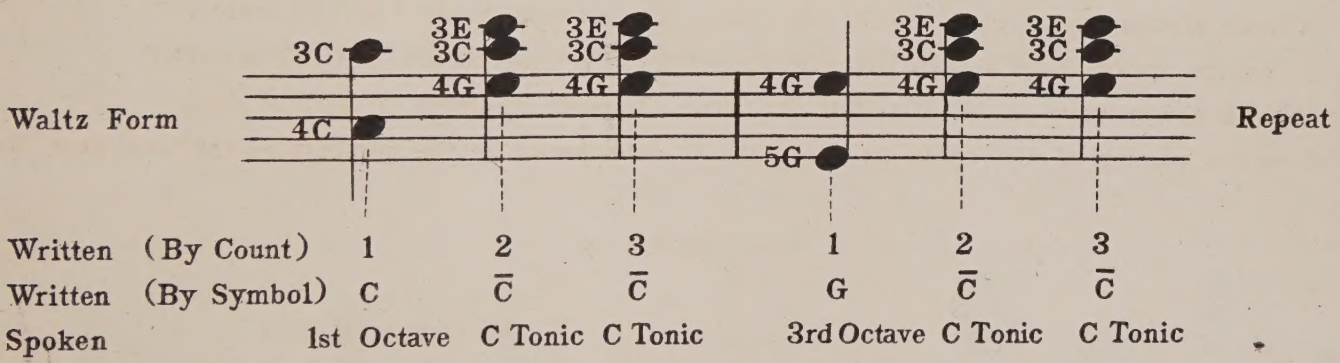
C TONIC ($\overline{C}$) CHORD

(Played with Left Hand)



Without exception ALL Tonic Chords use the Left Thumb on Upper Key
use Index Finger on Center Key
use Little Finger on lower Key
strike all three keys together

Without exception ALL Octaves are struck with the Thumb and Little finger of the Left Hand sounding both keys at the same time.



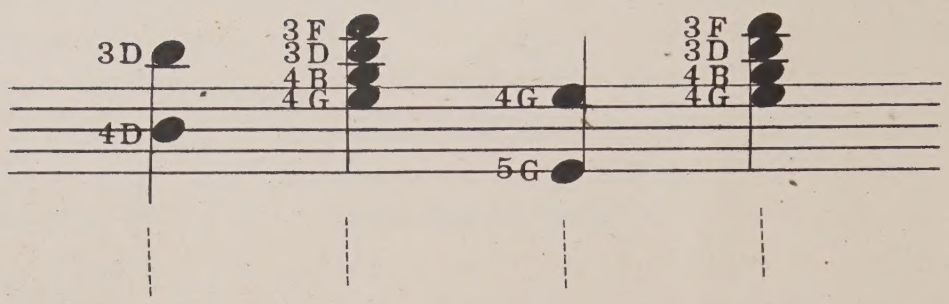
READ THIS: One idea in this Course is of paramount importance. If you fail to understand it, confusion and discouragement will result.

This is the idea:

The octaves are given a concrete identity and name. Each chord has its associate octaves, viz: the "1st Octave" and the "3rd Octave"; deriving their names from the counts in twostep time.

The above patterns give the two forms for striking ALL chords. In Waltz Form, observe the 1st and 3rd Octaves are used on Count 1 of alternate measures. Carry the same structure into EVERY chord. Remember, the counts 1 2 3 4 represent fixed striking operations in the Left Hand. Broadly speaking; the Right Hand is played by note – the Left Hand by number

C SEVENTH (C) CHORD



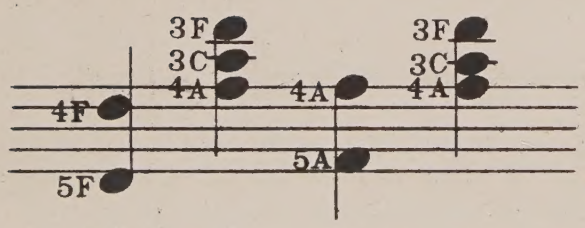
Written (By count)	1	2	3	4
Written (By symbol)	D	C	G	C
Spoken	1st Octave	C Seventh	3rd Octave	C Seventh

(In this Course the word *Seventh* means "Dominant seventh". Merely the Dominant Triad of any Key with the seventh added. The 2-4-5-7 degrees of any scale.)

Without exception ALL "Seventh" Chords use the Left Thumb on upper key
use Index Finger on next key
use Middle Finger on next key
use Little Finger on lower key
strike all four keys together

If hand is small, omit the third note from the bottom of all Chords of the "Seventh". Octaves proceed exactly as shown.

F TONIC ($\overline{F}$)

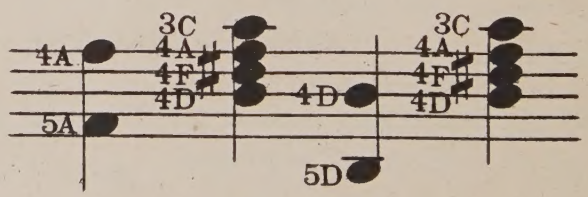


1	2	3	4
F	$\overline{F}$	A	$\overline{F}$

Use same fingering as C Tonic

The "1st Octave" (Tone F) is an exception to the rule of building octave under the index finger. See page 19.

G SEVENTH (G)



1	2	3	4
A	G	D	G

Finger the same as C Seventh

WHITE KEYS

To play any popular Song written, it is necessary for you to learn only 11 notes. These 11 notes are always struck with the Right Hand. They are written on the Treble Staff. Turn to the opposite side of this sheet and find: C D E F G A B C D E F. Now place the "Indicator" on the piano, properly, and strike these 11 keys on the piano. Start at the lowest C (which is Middle C) and strike on the piano in the following order:

C on the added line below Staff	Strike	1st
D on space below Staff	Strike	2nd
E on 1st line of Treble Staff	Strike	3rd
F on 1st space of Treble Staff	Strike	4th
G on 2nd Line of Treble Staff	Strike	5th
A on 2nd Space of Treble Staff	Strike	6th
B on 3rd Line of Treble Staff	Strike	7th
C on 3rd Space of Treble Staff	Strike	8th
D on 4th Line of Treble Staff	Strike	9th
E on 4th Space of Treble Staff	Strike	10th
F on 5th Line of Treble Staff	Strike	11th

You will notice there is a PICTURE on the "Indicator" corresponding with every note on the lines and spaces, as printed in the sheet music. So you cannot possibly strike the wrong key. WARNING: There are two F's (one on the 5th line and one on the 1st space) Be sure you strike the right one on the piano. There are also two C's; two D's; two E's; Again we repeat: the duplication or PICTURE on the "Indicator" should prevent any confusion in striking these particular notes in their proper positions on the piano.

Memorize these 11 notes as printed.

Memorize their 11 positions on the piano.

It is IMPERATIVE you do this.

BLACK KEYS

The Black Keys are the Sharps and Flats of the White Keys you have just learned. They are also struck with the Right Hand.

The Sharp (♯) placed in FRONT of any note means to strike the first Black Key to the Right of that note. The White Key is raised a half-tone.

The flat (♭) placed in FRONT of any note, means to strike the 1st Black Key, Left of the note. The White Key is lowered a Half-tone.

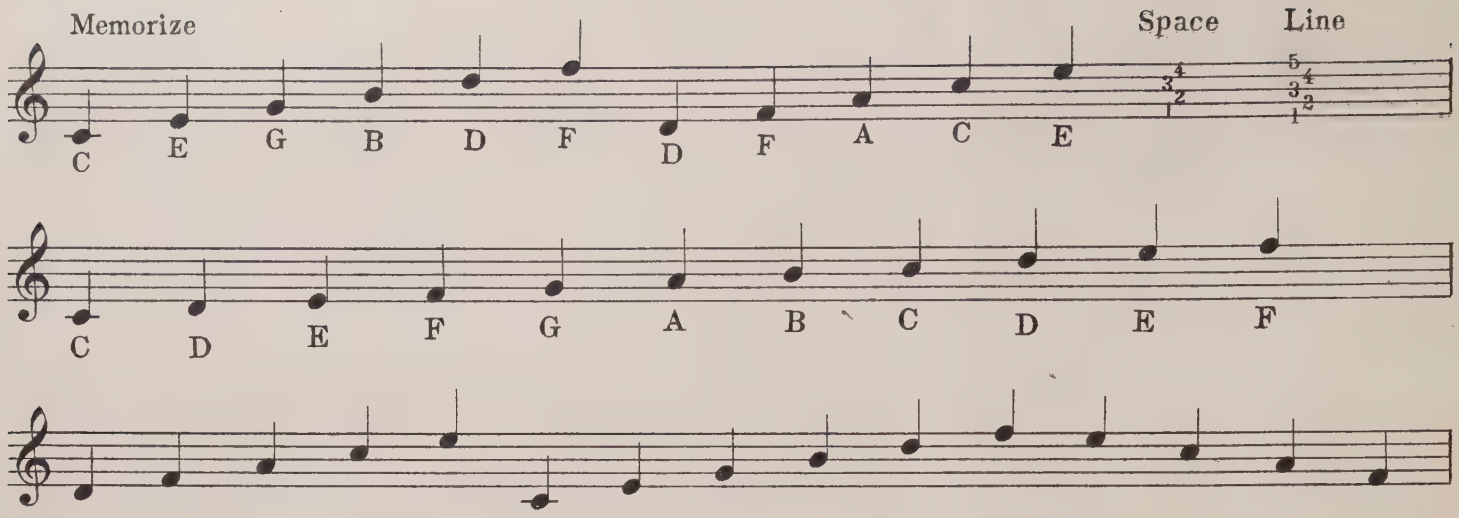
The Natual(♮) placed in FRONT of any note cancels the (♯) or (♭) previously written before the same note – therefore the White key is restored and struck.

Observe that C♯ and D♭ mean one and the same Black Key. Likewise E♭ and D♯; F♯ and G♭; A♭ and G♯; B♭ and A♯. The "Indicator" does not print the TWO names over the foregoing keys.

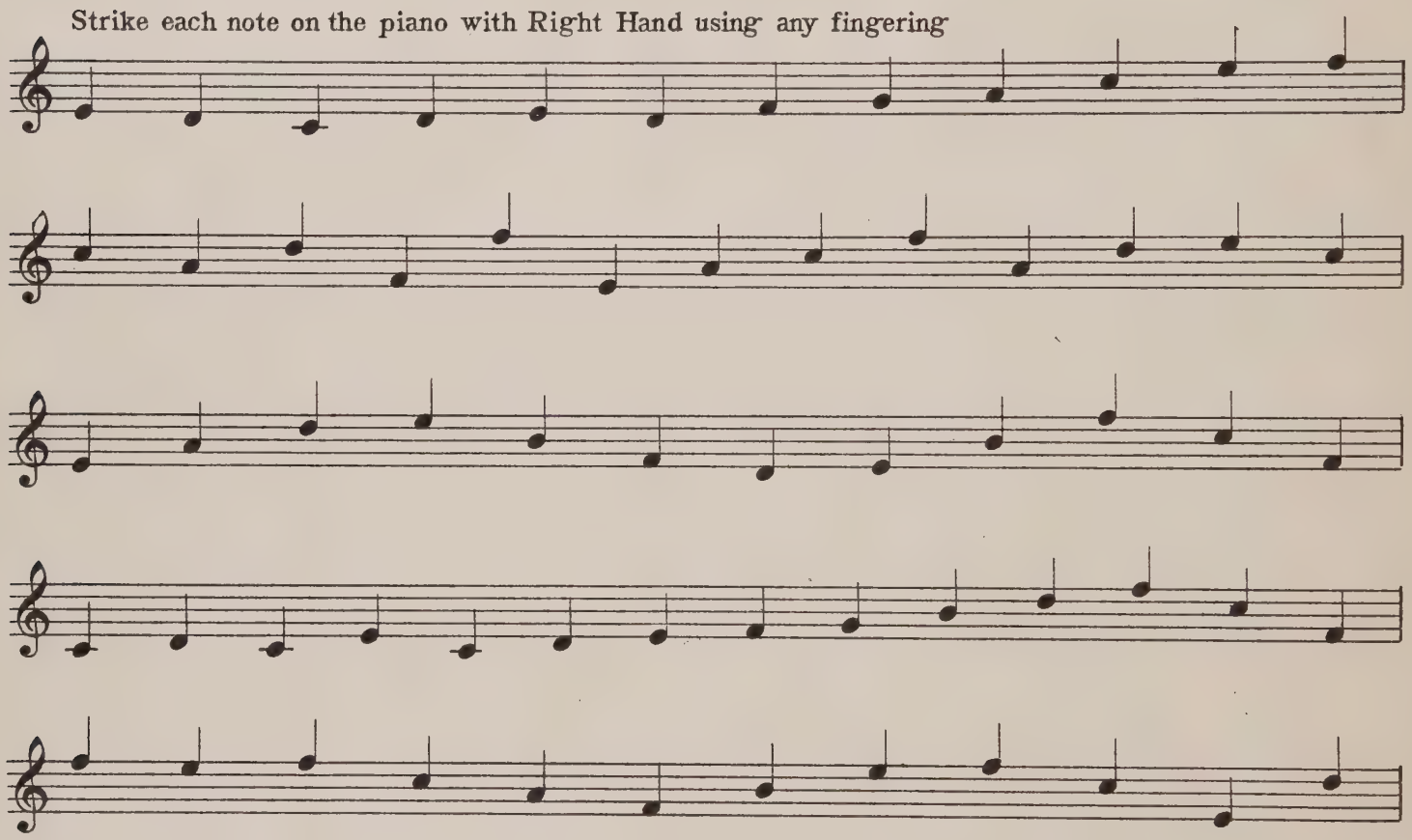
The Indicator does not show E♯ (F Natural and E♯ are one and the same key) nor does it show F♭ or B♯ or C♭.

Memorize

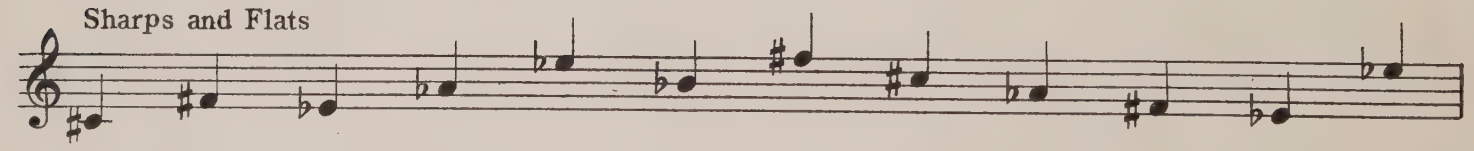
Space Line



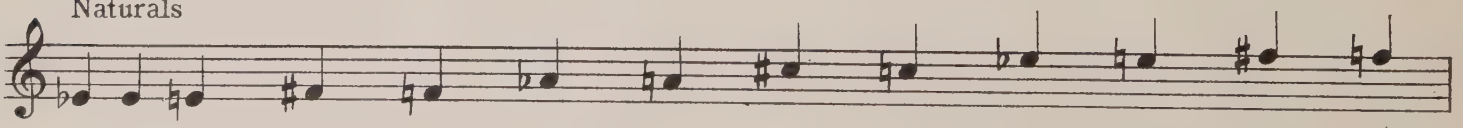
Strike each note on the piano with Right Hand using any fingering



Sharps and Flats



Naturals



Discard the "Indicator" as soon as possible

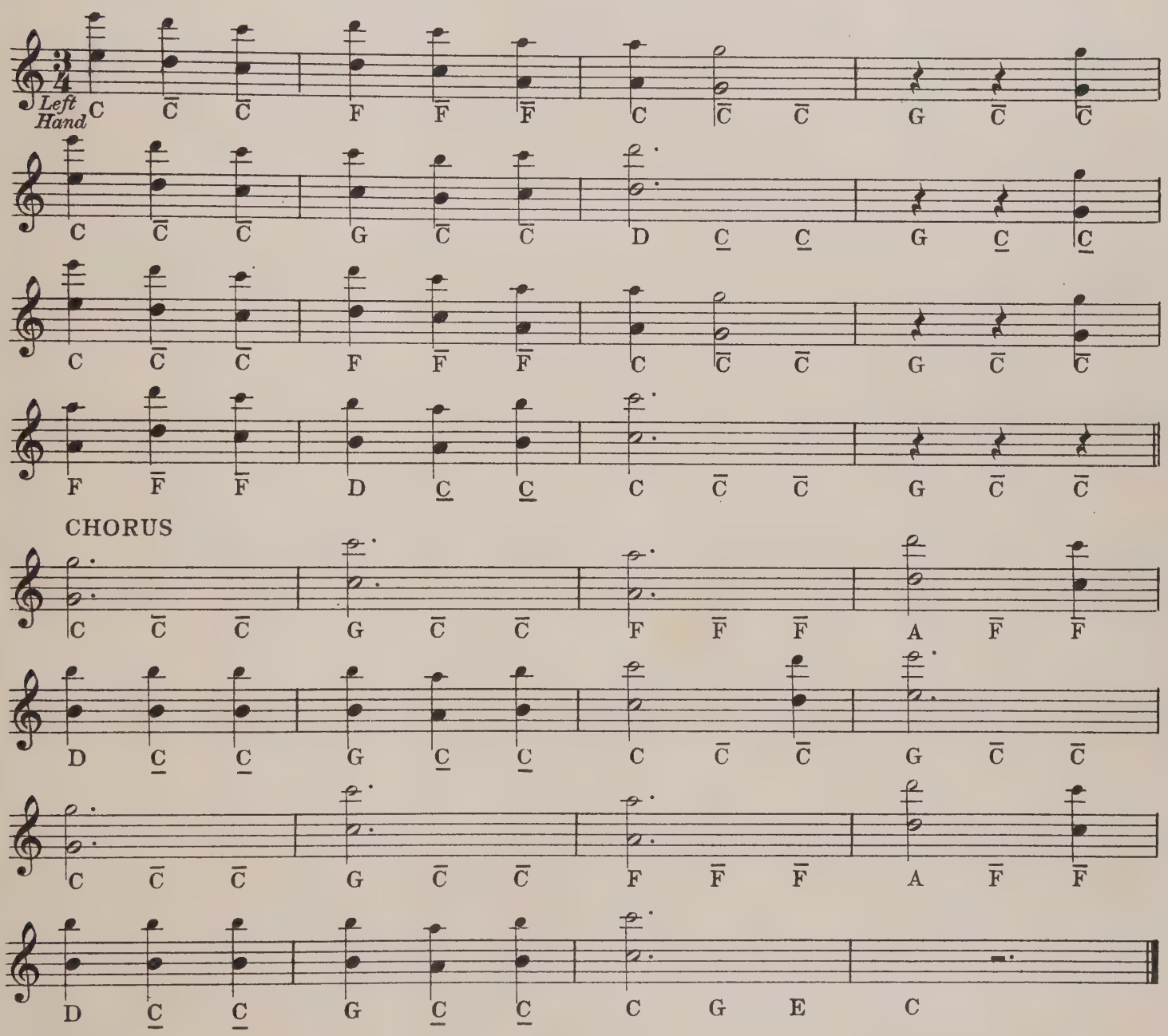
MY BONNIE

Immediately following this explanation is a waltz called MY BONNIE.
The right hand is played by Note.
The left hand uses the chords, per waltz form
In the right hand, read the bottom note ONLY, placing the thumb on the same. Simultaneously, the little finger reaches up and strikes the octave of each and every note. In other words, the melody is played by note, in octave form, with the right hand.

In the left hand, the Chords and their associate octaves, are played by SYMBOL (letter). The Chords have a dash OVER or UNDER the letter.
The octaves have NO dash with the letter.

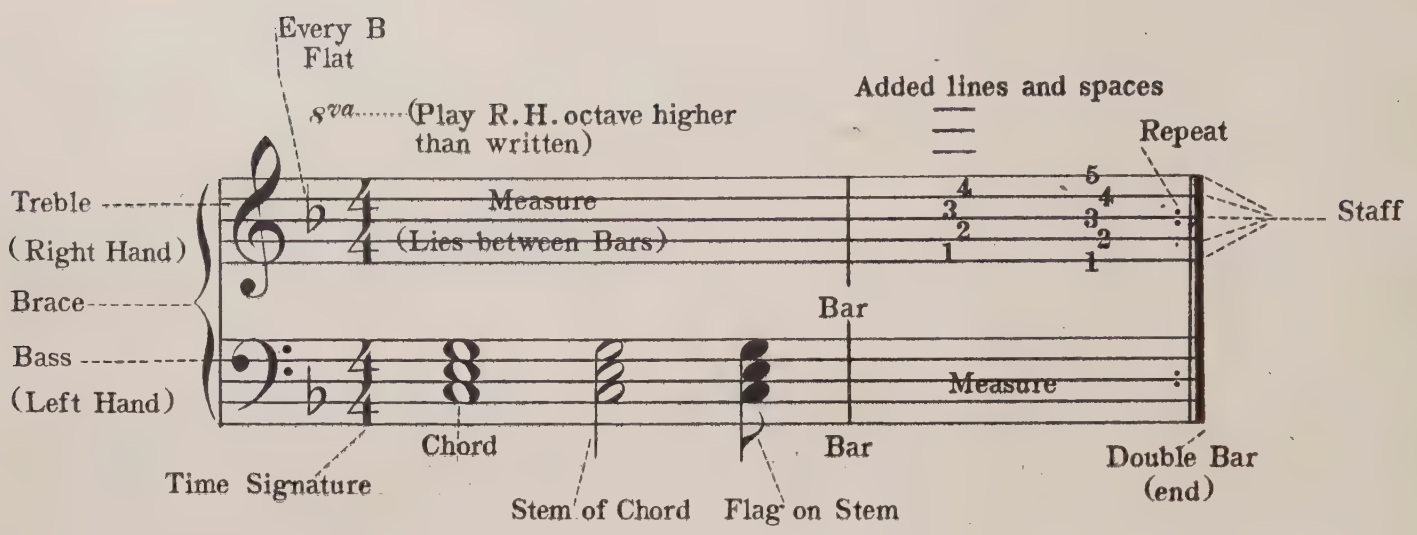
The first letter C is played:	The second letter $\overline{C}$ is played	Third letter $\overline{C}$ is played:
3C	3E	3E
4C	3C	3C
	4G	4G

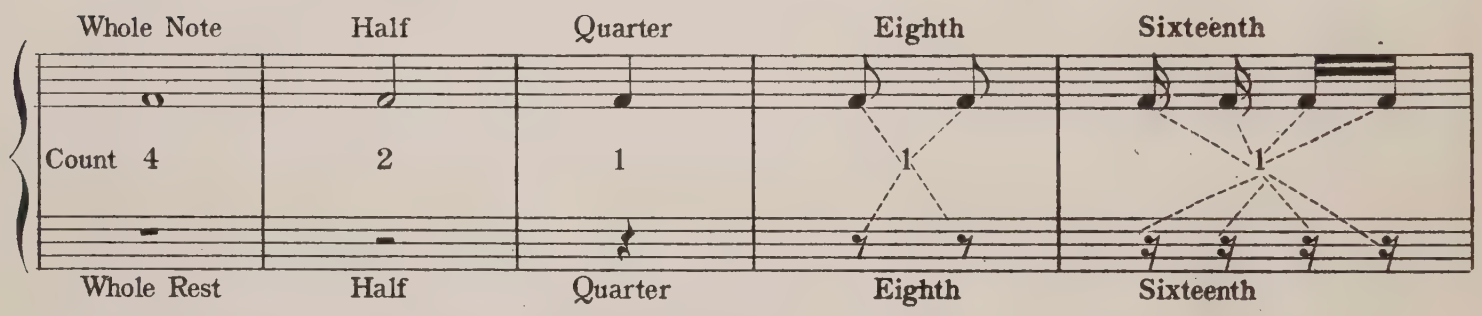
Associate each octave with the chord immediately following it, securing your information from the page of Chords in the front of the Book. MY BONNIE shows the method of handling the Chords in Waltz Form. Adhere to the fixed path, outlined. Apply to all melodies.



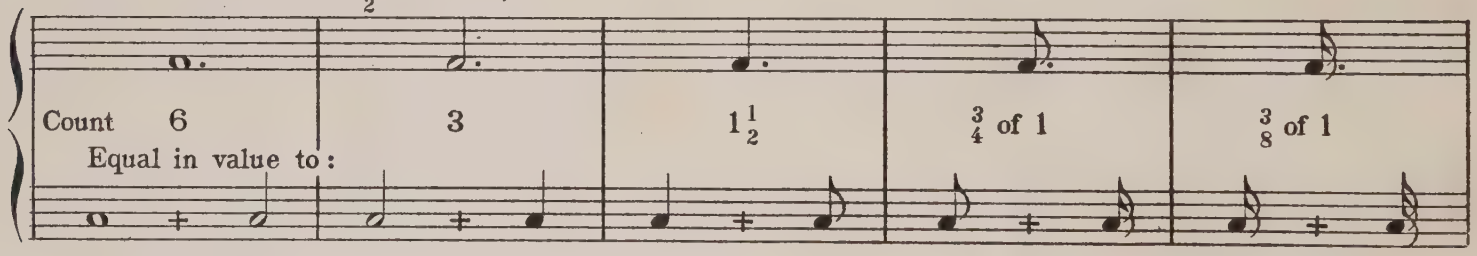
The left hand is struck regularly without break or interruption. The notes of the right hand are struck as they occur OVER the left hand chords and octaves. The vertical position of all members govern the correct striking of the two hands. Match notes with letters.

Musical Framework

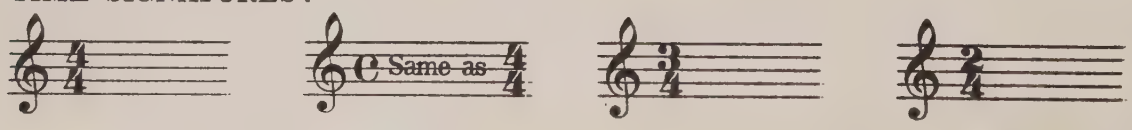




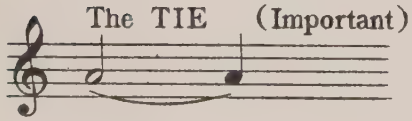
DOTTED NOTES (Add $\frac{1}{2}$ its value)



TIME SIGNATURES:



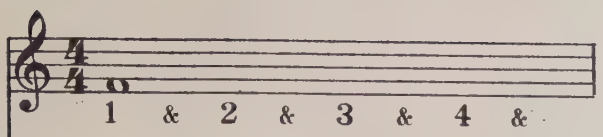
Upper figure indicates number of counts per measure.
Lower, the "kind" receiving one count



Strike first note ONLY, hold time two

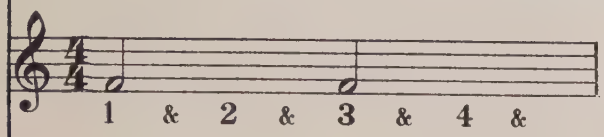
p Soft, *f* Loud, *ff* Very loud, > Accent, <——— Increase, ———> Decrease

Comparative Note Values



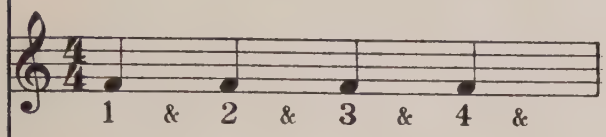
Whole Note

Play this with the Right Hand counting aloud and slowly 1 & 2 & 3 & 4 & (1)



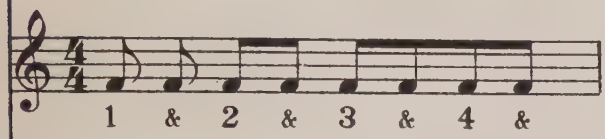
Half Notes

Maintain the same count and play these two notes. (2)



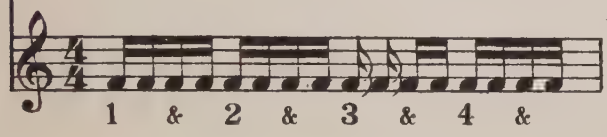
Quarters

Count at same speed and play these four notes. (3)



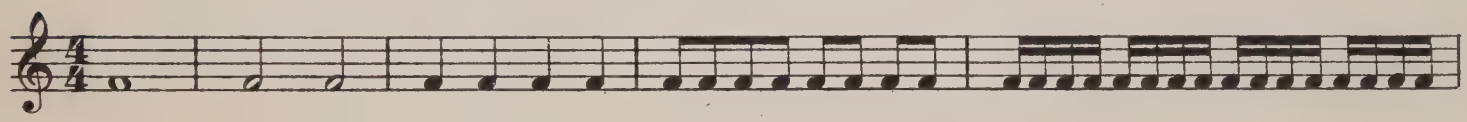
Eighths

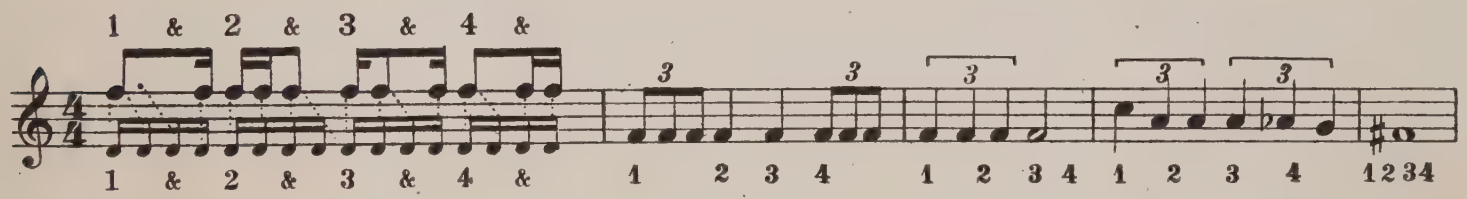
Still counting aloud and at same rate as (1) play these eight notes. (4)

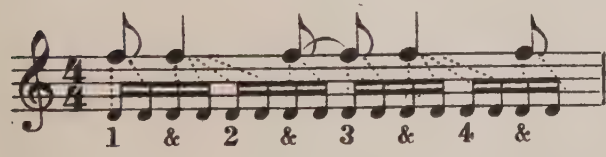


Sixteenths

Make your playing come to the count NOT your count to the playing. (5)

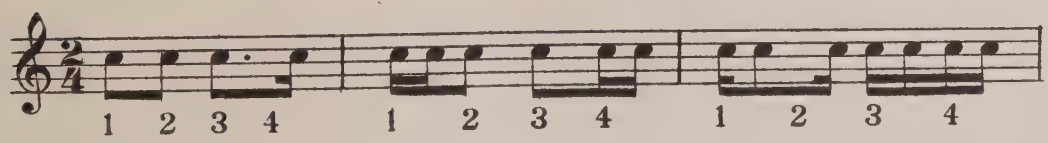


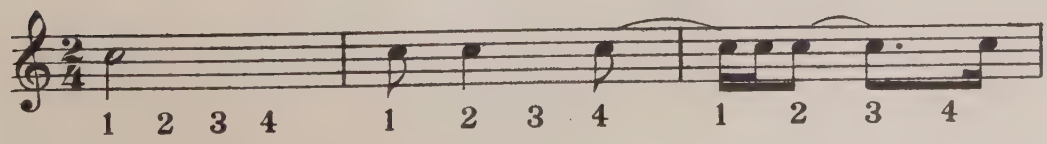




Play and count aloud
For comparison

In this Course, each measure requires 4 striking operations in the left hand. Hence in 2/4 time the count is doubled, thus





TIME

The standard of all time is the Whole Note. The duration of any other note is therefore governed by the speed of counting the Whole Note. The whole note means "one" viz 4/4, 8/8, represented by the de - nominator of the fraction in the signature of the piece

In 12/8 time it takes a whole note dotted (𝅝·) to fill a measure.

In 3/4 time it takes a half note dotted (𝅗𝅥·) to fill a measure. Any measure may thus be ana - lyzed from the standpoint of fractions.

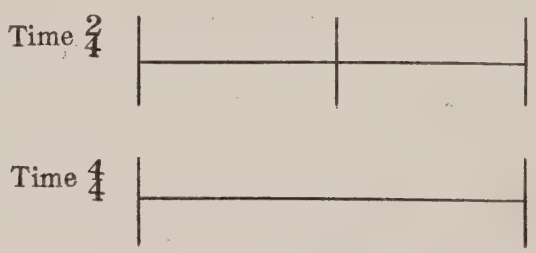
If the Sheet Music reveals a measure you cannot count, simply turn to the page of "Comparative Note Values". Representative measures of Ragtime are found on this page; but the comparative (5) measures at the top of the sheet, should answer your question. The pattern for counting each "kind" of note is clearly shown.

Notes are known by their duration – how long they are held, rather than how quickly they are struck Any measure is divided into absolutely equal units (counts). Each count is of equal duration like the divisions of a 12 inch rule. Fractions of a count treat proportionately.

Whole Note ..... Hold, then raise hand.
Half Note ..... Hold half the distance, or time.
Quarter Note ..... Hold 1/4 the distance.
Eighth Note .... Hold 1/8 the distance, then raise hand.
Six'nth Note .. Hold 1/16 as long as the Whole Note.

The dotted line of the above diagram evidences that any measure may be divided into equal parts, and the notes within that measure held their proper time (distance) and then released. If the duration of the SHORTEST note is a 1/16 then imagine there are sixteen divisions or units to the measure, and the other notes will be held in their proportion to 16. A proper understanding of this will forever clear the Bug-bear of time for you. On the opposite side of this sheet are drawings showing certain measures greatly enlarged to demonstrate this principal of distance. Do not underestimate its value.

In Popular Music (Rags) two time signatures are used: 4/4 and 2/4.
Two measures of 2/4 time equal one of 4/4.



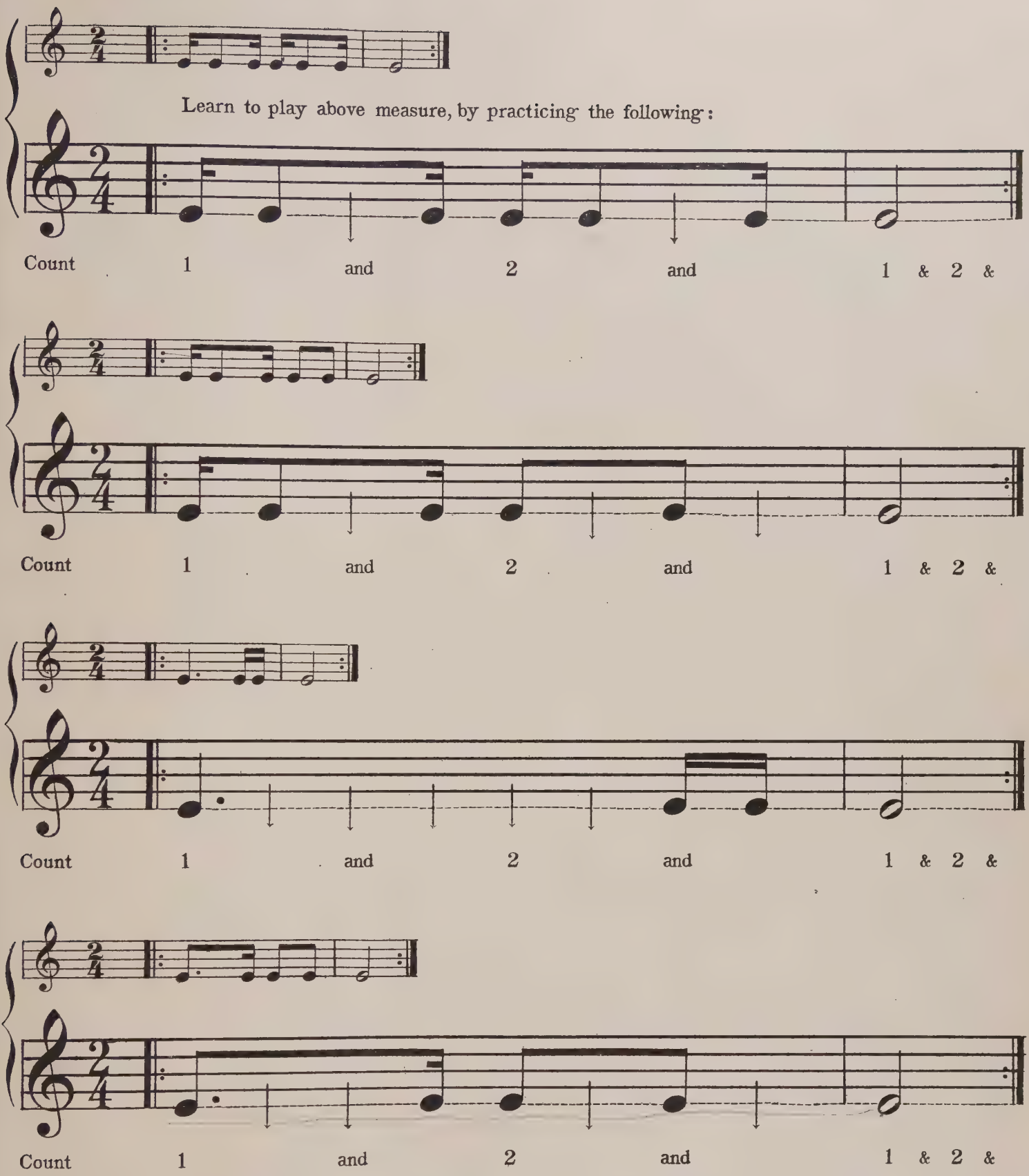
The Whole Note governs, so 2/4 time is not COUNTED faster than 4/4.
It is *played* faster usually, for the Bass & other elements are doubled.

Time 2/4	1	&	2	&	1	&	2	&	Count
	O	C	O	C	O	C	O	C	

Time 4/4	1	&	2	&	3	&	4	&
	O		C		O		C	

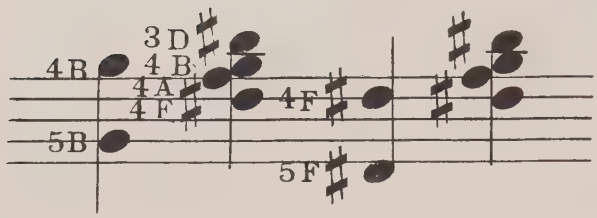
O means Octave C means Chord Notice their occurrence

NOTE: In this Course count 1 2 3 4 to each measure of 2/4 or 4/4 time. Four striking operations in the Left Hand.

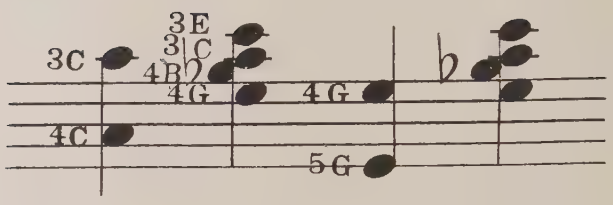


With one hand move the lead pencil slowly along the dotted line, from Left to Right. Let the motion be smooth and without hesitation at any point. As the pencil point encounters a note let the other hand strike Key E on the piano. Count slowly and evenly at first. Then increase speed. Change hands frequently.

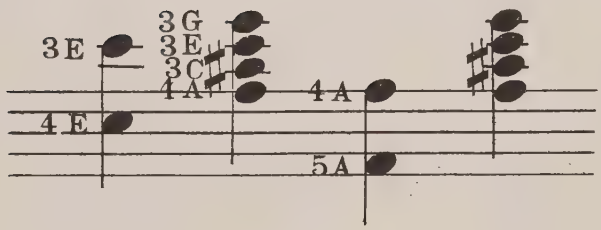
E SEVENTH (E)



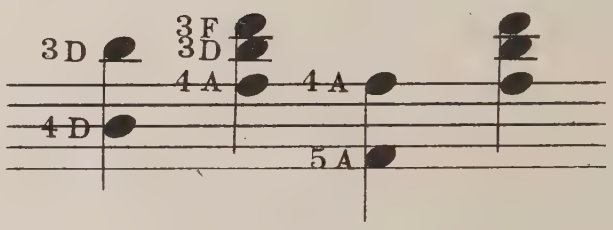
F SEVENTH (F)



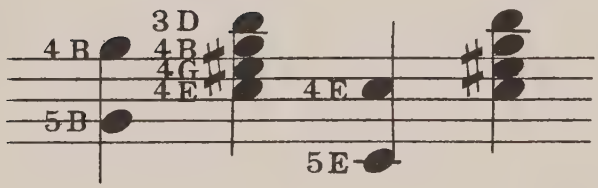
b SEVENTH (D)



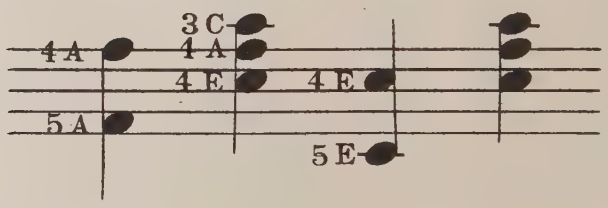
D MINOR (DM)



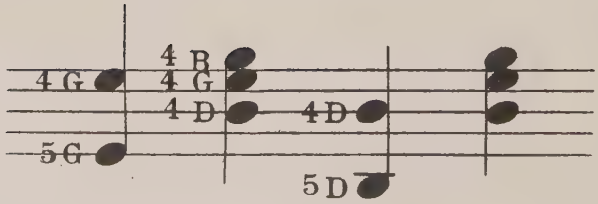
A SEVENTH (A)



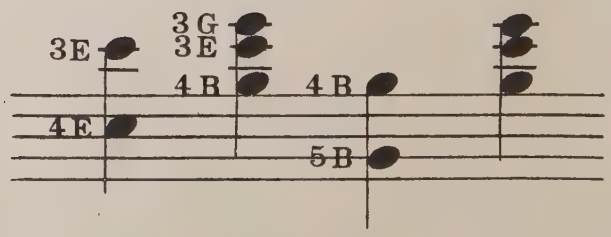
A MINOR (AM)



G TONIC (G)



E MINOR (EM)



VOICE PART

Explaining the " Fill-in "

A Popular Song has two parts :

The Voice Part

The Piano Part

The Voice Part is the upper single Staff. It is immediately above the words. It consists of the single notes which are sung. The Piano Part is below the words and embraces a combination of two staffs-namely Treble and Bass.

Imagine each note of the Voice Part as having its octave written over it. Place the thumb of the right hand on each and every note as printed in the Voice Part — at the same moment the little finger of the right hand reaches up and strikes the unwritten octave of each note. In other words the Voice Part is played in Octaves.

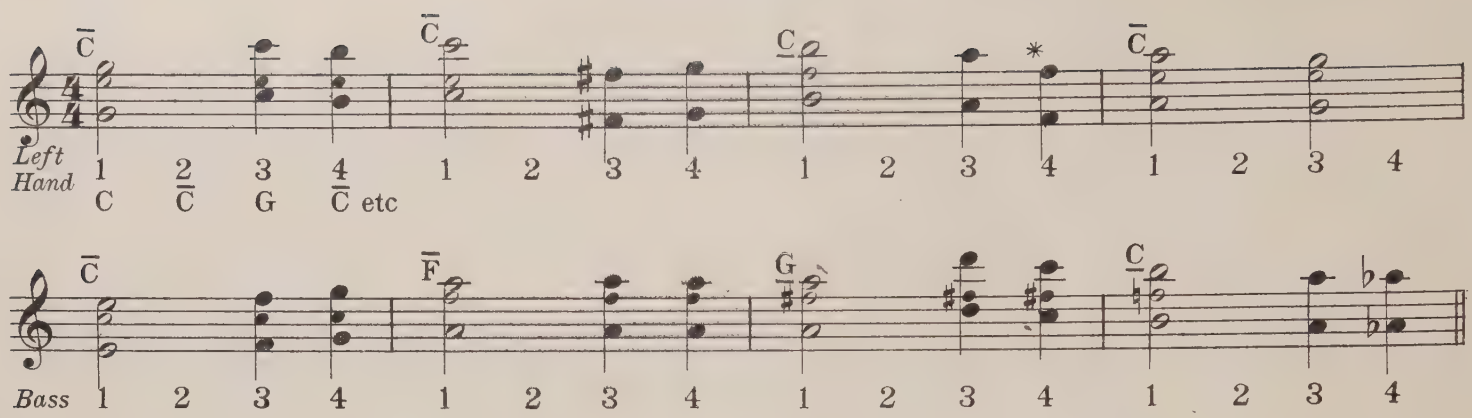
To embellish the melody, or fill-in these right hand octaves, simply duplicated one, two or three, keys selected from the left hand chord; and insert same between the octave in the right hand. This is the process called "Doubling" and simply means the playing of all or a portion of the chord, in the right hand in conjunction with the melody notes. Voice notes follow signature (Key.) Fill-in notes - ignore signature - select same from chord.

Get the right hand octave first, then figure out the keys to insert in the middle of same by holding down all the keys in the left hand chord for a measure (two different chords are not usually found in a single measure). The octave in the right hand will CHANGE as the melody progresses, but the keys inserted DO NOT change until a new chord is encountered; CONVENIENCE however is the governing factor.

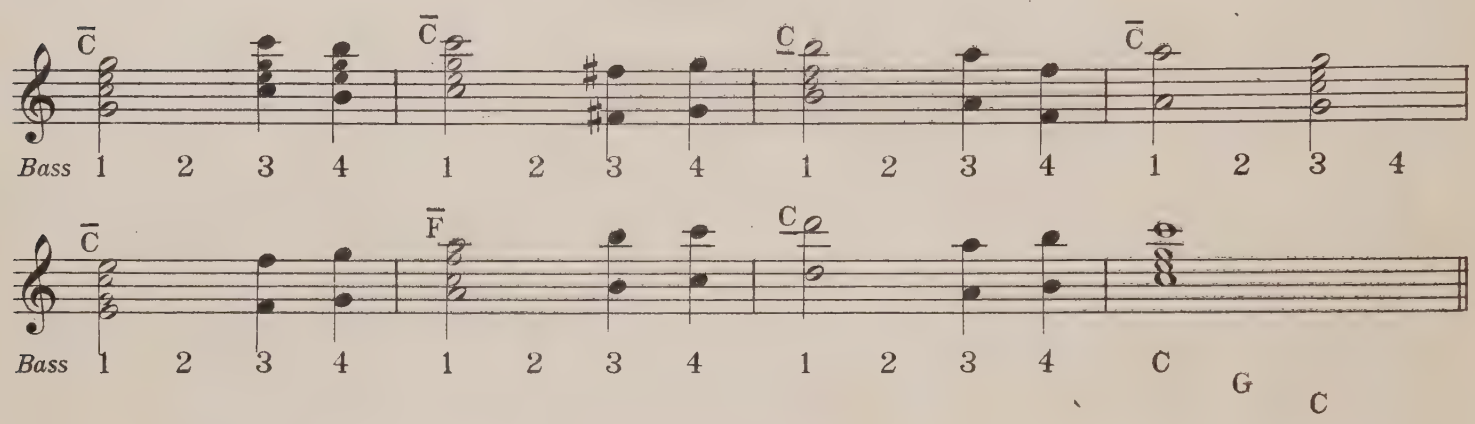
It is best to start filling-in the right hand octave by duplicating ONE key from the left hand chord. Preferably some key requiring the use of the 2nd finger (Index finger). This is called SINGLE FILL. Later on in the Course TWO keys may be used in the center of the right hand octave. In this instance favor the keys that require you to use the 2nd and 3rd fingers. This is called DOUBLE FILL. Quite often THREE keys may be inserted, thus you use all 5 fingers of the right hand. This is called TRIPLE FILL and may be used only with chords of the "Seventh". Your ability governs the use of the fill-in. Each and every Voice Note MAY be filled with intervening tones but experience teaches you to avoid filling rapid passages and wide skips.

In twostep time the left hand chords occur on counts 2 and 4. Some beginners fill the right hand voice notes occuring on these counts because the chord is pressed down at these points thus picturing the keys that may be used as intervening tones in the right hand. In waltz time counts 2 and 3 may be similarly treated. The fill-in finally becomes automatic and spontaneous. Failure to accomplish this is due to lack of patience on the part of the pupil.

SINGLE-FILL



DOUBLE-FILL

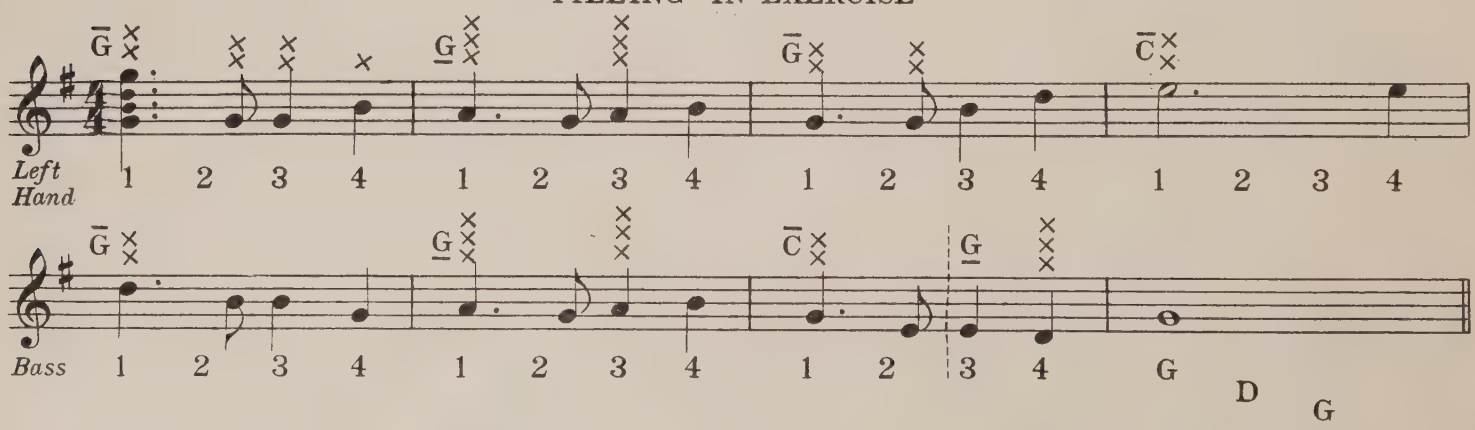


The numbers (count 1 2 3 4) have been substituted for the Symbols (letters) in the left hand. Every place you see a number, strike something with the left hand, consulting the twostep Form for striking the chord marked over each measure.

The Single (or Double) notes lying between the right hand octaves, are selected from the left-hand-chord written over that measure.

* When the hands interfere, or cross, lift enough upper keys of the left hand to favor the right hand. Do not raise the melody an octave to accomodate this interference.

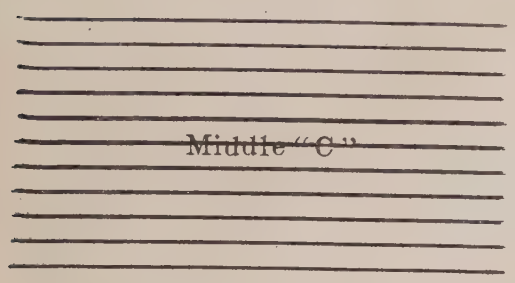
FILLING-IN EXERCISE



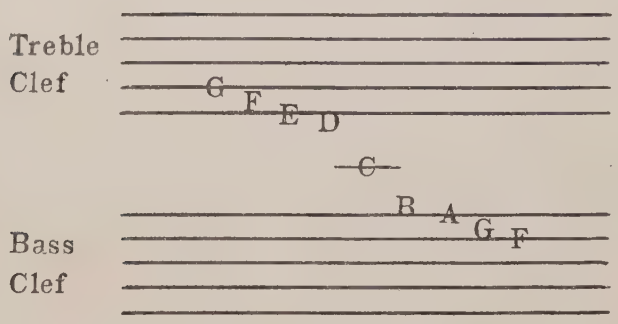
Where NO cross is marked above a note — play that note in octave form with the right hand. One cross means to play a single fill with the octave. Two crosses mean a Double-fill. Three crosses mean a Triple-fill, in this case using all five fingers of the right hand. Select your fills from the Chord marked over each measure.

BASS CLEF

Years ago music was written on the "Grand Staff" of eleven lines, thus :–



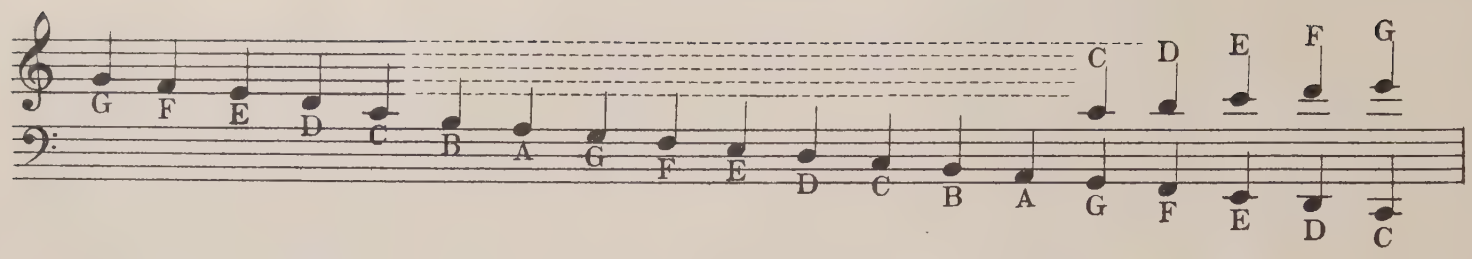
Later these lines were spread apart, thus :–



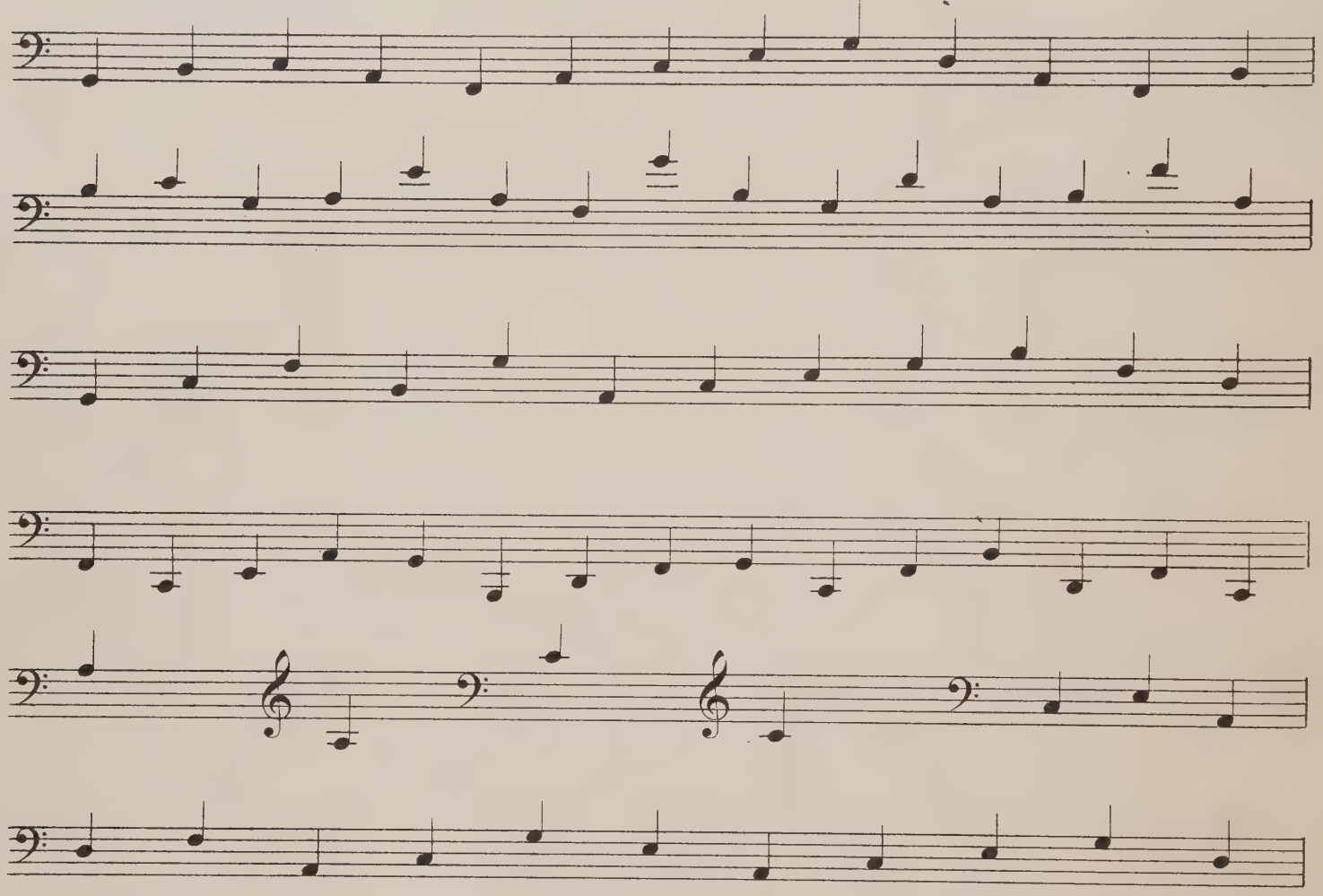
Under the old Form of 11 solid lines it was difficult to read and guage the notes properly; so the two Staffs of five lines each were spread apart leaving line No. 6 in between. This middle line is the one on which Middle C is written. Only three notes (D C B) lie between the two Clefs. Hence the Bass Clef is thrown three notes higher than the Treble. For example: F is on the top line of the Treble, and A is on the top line of the Bass Clef.

In learning the notes on the Bass Clef you may consider all the Bass Notes as being written on the Treble Clef, then step them up (mentally & quickly) three notes. Another method is to place in your mind the positions of: Middle C; A on the top line; D on the middle line; G on the botton line; and C on the 2nd added line below the Bass Clef. Let these be your guides. It is then easy to build up, or down, to ascertain any required note. Your mind will make the calculation instantly. Still another method may be used in connection with the added lines above the Bass Staff. Simply consider E, above Middle C, as being the bottom line of the Treble Staff. At this point you are actually intruding on the Treble Clef; so Bass notes on the added lines above may be read as Treble Notes (see dotted lines on back of this sheet) In lieu of the above methods you may task your mind with the actual memorizing of all the Bass Notes. This method is harder. All roads lead to Rome, and whether you adopt "Mnemonics" or the "Straight Memory" method, the result will be same — you will soon be reading the Bass notes as they actually are.

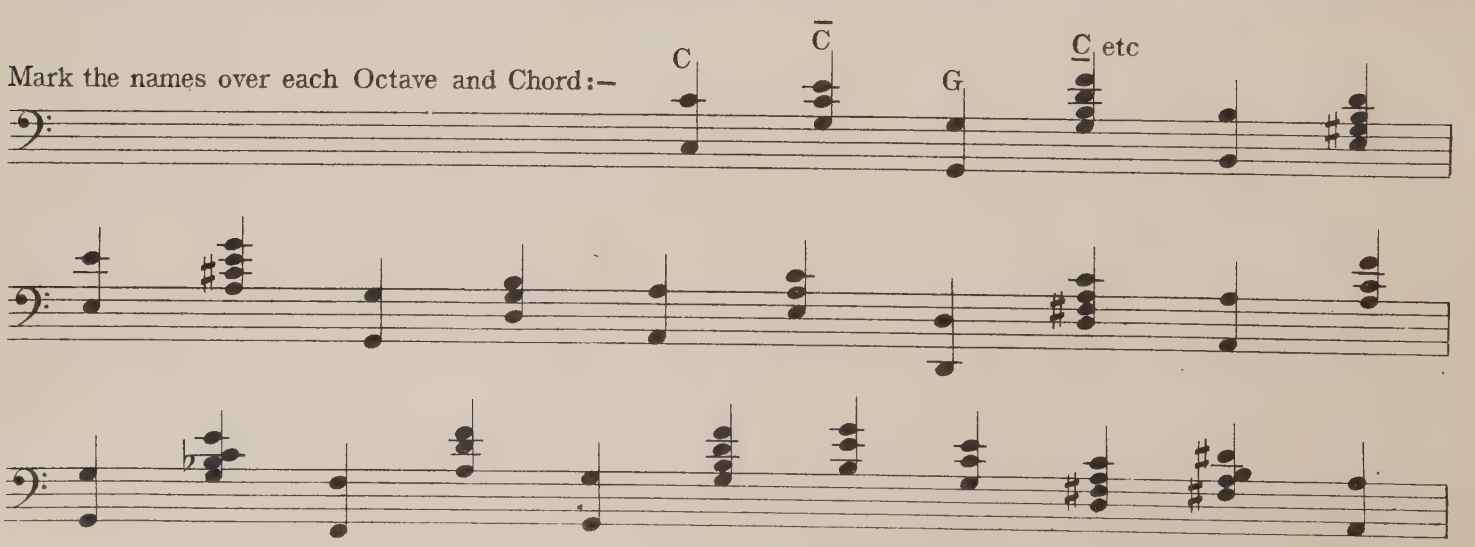
Do not underestimate the value of the "Indicator" while learning the Bass Notes. Put it on the Piano. You now have the name, and a picture, of every Bass Note as printed in the Sheet Music. Observe, the piano keys are the same, the entire length of the keyboard — it is just the method of writing (notation) them, that changes. Study the Grand Staff of eleven lines at the point 3C and notice the logical sequence of writing all the notes. Get clearly the RELATION of the Treble to the Bass Clef.



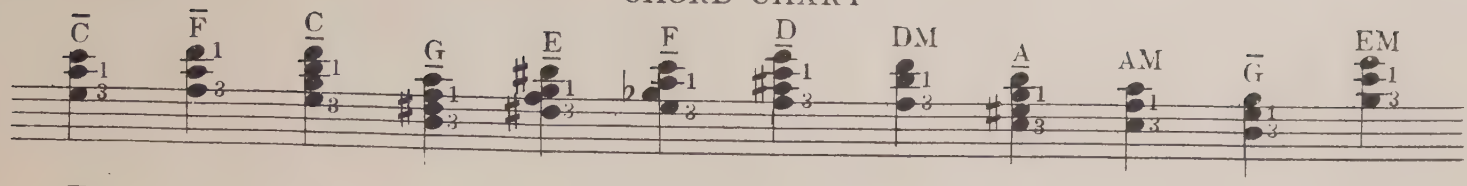
Strike each note on the Piano with the Left Hand using any fingering

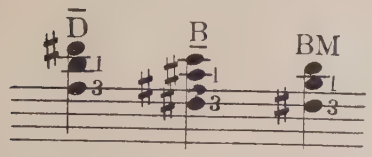


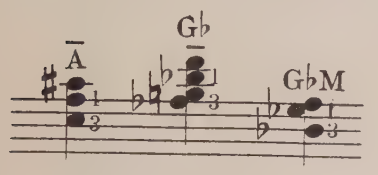
Mark the names over each Octave and Chord:—

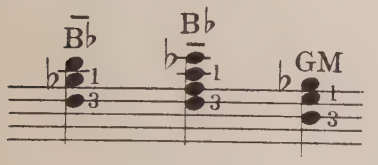


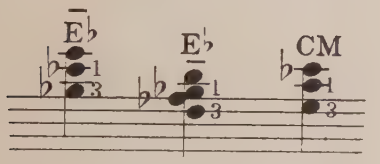
CHORD CHART

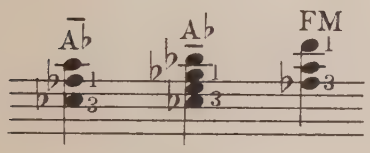












	PRIMARY				SECONDARY							
1♯	Ḡ	C̄	G	D	B	C	A	AM	E	EM	D̄	BM
2♯	D̄	Ḡ	D	A	G♭	G	E	EM	B	BM	Ā	G♭M
1♭	F̄	B̄♭	F	C	A	B♭	G	GM	D	DM	C̄	AM
2♭	B̄♭	Ē♭	B♭	F	D	E♭	C	CM	G	GM	F̄	DM
3♭	Ē♭	Ā♭	E♭	B♭	G	A♭	F	FM	C	CM	B̄♭	GM
C	C̄	F̄	C	G	E	F	D	DM	A	AM	Ḡ	EM

Above Chords all written in the Bass Clef.

1 means 1st Octave; 3 means 3rd Octave. Always place Left Thumb on notes opposite 1 and 3;at the same moment construct Octave with the 5th finger of the Left hand.

Exception: In F̄ and FM lower the 1st Octave, eight notes.

Memorize all the above Chords by name and members. This is imperative.

Strike all the above Chords in Twostep and Waltz Form. Consult page 5 for structure of these Forms.

In ALL chords the key lying under the Index Finger indicates the 1st Octave; the 3rd Octave lies under the Little Finger. Exception F̄ & FM

Tonic Chords have a dash OVER the Letter

Seventh Chords have a dash UNDER the letter

Minor Chords have an M affixed to the letter

If hand is small omit the third note from the bottom of Chords of the "Seventh". Octaves in this case proceeding exactly as shown above.

DETERMINING THE LEFT HAND CHORD

The object is, to reconcile the printed notes with a chord on the Chord Chart. Then execute that chord by Form instead of a literal reading of the Bass Notes. This analysis gives you the Chord governing each measure, and being the Authors harmony, will offend the ear of no one.

In determining the left-hand-chord the notes on the two staffs of the Piano Part furnish the "lead".

INVERSIONS

At this point you must have a thorough knowledge of the notes comprising each Chord; also the names of the Octaves used in conjunction with each Chord. You must know that Octave C is the 1st Octave of C Tonic, and G the 3rd Octave. Also know that the Chord itself consists of Keys G C E. You will now practice each Chord and its Inversions as follows:

C TONIC (Left Hand)

1st play	G	C	E			
2nd play		C	E	G		
3rd play			E	G	C	
4th play				G	C	E

at this point you are back again to Chord C Tonic, only an Octave higher. Simply drop the lower note of the Chord and add same to the top of the Chord as the progression is made.

G SEVENTH (Left Hand)

1st play	D	F♯	A	C			
2nd play		F♯	A	C	D		
3rd play			A	C	D	F♯	
4th play				C	D	F♯	A
5th play					D	F♯	A C

thus G Seventh has four Inversions or different positions.

Practice the remaining Chords you have learned as shown above by progressing from the 1st position to the last position an Octave higher. If you become familiar with all the Chords in their different positions (Inversions) the matter of reading music is reduced about 80% and you will have no difficulty in determining the left-hand-chord. For example: When you see G Seventh printed in the 3rd position it is easy to progress to the 1st position and execute it there. The aim of this training in Inversions is NOT to have you play the Chords in their different positions but to RECOGNIZE a Chord though it be twisted, turned and notes left out. Remember you will always PLAY the Chord and its Octaves as you first learned and memorized it.

We now go on to determine the left-hand-chord in a Popular Song written in the KEY OF C:

EAR TEST

1st Try Chords C̄ F̄ C̲ in order named. The melody runs principally through the notes comprising these Chords.

2nd Try G̲

3rd Try Chords E̲ F̲ D̲ DM A̲ AM Ḡ EM in order named. After determining a Chord use it until your ear calls for a cnange.

NOTE TEST

4th APPROXIMATE RULE: From both the Treble and Bass of the piano part, gather 3, 4 or 5 DIFFERENT tones into a group in the left hand for inspection—gather these tones from the first portion of the measure —— next progress, the tones so gathered, through the inversions to a position where the chord can be recognized —— if the tones gathered in the left hand are a discord it indicates the presence of a foreign note; next cast out this (Passing) note, which is usually an upper-treble-melody-note

5th IGNORE PASSING NOTES: All music is a chord. Any measure consists of chord tones and Passing Notes. Passing Notes are tones "foreign" to the chord. They serve as an embellishment and are not vital. Passing Notes may occur in both the Treble and Bass but are generally found in the upper printed melody notes. Eliminate these Passing Notes and the Chord only remains.

6th GATHER CHORD MEMBERS: Frequently the members of the chord to be used are scattered throughout the measure (both in the Treble and Bass) Ignore Passing Notes, and gather the Chord members in the left hand for inspection. If necessary, run through the inversions. Determine the name of the Chord.

7th FOUR PRIMARY CHORDS: In ANY key the first four Primary Chords are most frequently used (Consult Chord Chart for Primary and Secondary Chords, running from Left to right) CONSTANTLY be on the alert to reconcile the printed notes with the four Primary chords. The remaining 8 Secondary chords are not used so often.

8th CHORD COMPLETELY PRINTED: Occasionally the chord is entirely printed in the Bass on counts 2 and 4. Observe if it is written in an inversion. Frequently the chord, or a fragment, is also printed in the Treble. Another APPROXIMATE rule follows: "By reading ANY cluster or group of notes, at random, the chord is usually discovered".

9th OBSERVE ACCIDENTALS: Sharp, flat and natural signs (♯ ♭ ♮) are indications of chords of the Seventh. Take a rapid glance through the entire measure for accidentals. F♯ may give the cue for G. The presence of C♯ may indicate D; etc. etc. *See Table page 22A.*

10th FIRST NOTE IN BASS: In the Bass Clef the first note in every measure is usually an octave. This first note ordinarily indicates the 1st or 3rd octave of a chord you have learned.

11th DIMINISHED CHORDS: The three Diminished Chords may occur in most every key. Read the grouping to reveal their presence. Diminished Chords are usually indicated by the presence of TWO accidentals (♯ ♭ ♮)

12th MEASURE REQUIRES ONE CHORD: Ordinarily it requires but one Chord to harmonize each measure. Avoid frequent changes of chord. The printed notes may reveal two different chords in a measure, especially in 4/4 time. Test each to see which chord will best harmonize the ENTIRE measure. Reduce each measure to one chord if possible.

13th AVOID CLOSE ANALYSIS: A general harmonization of each measure is all that is required. Classical Music is harmonized vertically (i.e. a chord under each melody note); popular music is harmonized horizontally (i.e. a chord blanketing the melody from left to right) As you become proficient in chord determining, modulation may be employed more freely.

14th PROGRESSION: Memorize the sequence of Chords in Key C as given in the "Table of Progressions". If the melody is a natural one, the chord next to be used is anticipated. Tonic Chords can progress into any chord. Chords of the Seventh usually progress into their own Tonic. *See Table page 22A.*

15th LOOK AHEAD: A Chord is known by what it does. Its identity is established by it progression. If a certain measure does not seem to reveal the chord, pass on to the next measure. The "lead" may there be furnished for the preceeding measure. Determine ahead, then work backward.

16th MELODY FOLLOWS CHORD TONES: Any melody is merely a broken chord with Passing Notes sandwiched between its members. Eliminate the passing notes from the melody and the chord is revealed. In any melody the long notes are usually chord tones; the short notes are usually passing notes. Therefore without consulting any other part of the measure, the melody itself may suggest the chord to use.

17th ACCIDENTALS IN MELODY: When the melody itself contains an accidental, it may indicate a modulation or change of chord. This accidental may suggest the new chord to use.

18th HARMONIZING SCALE: An advanced player is urged to familiarize himself with the "Table showing chords to harmonize each note of a scale". Use this device in determining the chord. *P. 37.*

19th EXACT DUPLICATION: If unable to arrive at the chord to use simply play the Bass as written in the sheet music, that measure.

COMMENTS

After you have determined the name of the left-hand-chord governing a measure, take a lead pencil and mark it in the Voice part. Next mark the count under the notes of the Voice part. These numbers indicate when, where and what to strike in the Left Hand. A simple device for marking the count consists in drawing an imaginary line FROM the printed Bass Notes TO the Voice Part and there writing the counts 1 2 3 4 as they occur; in either 2/4 or 4/4 time.

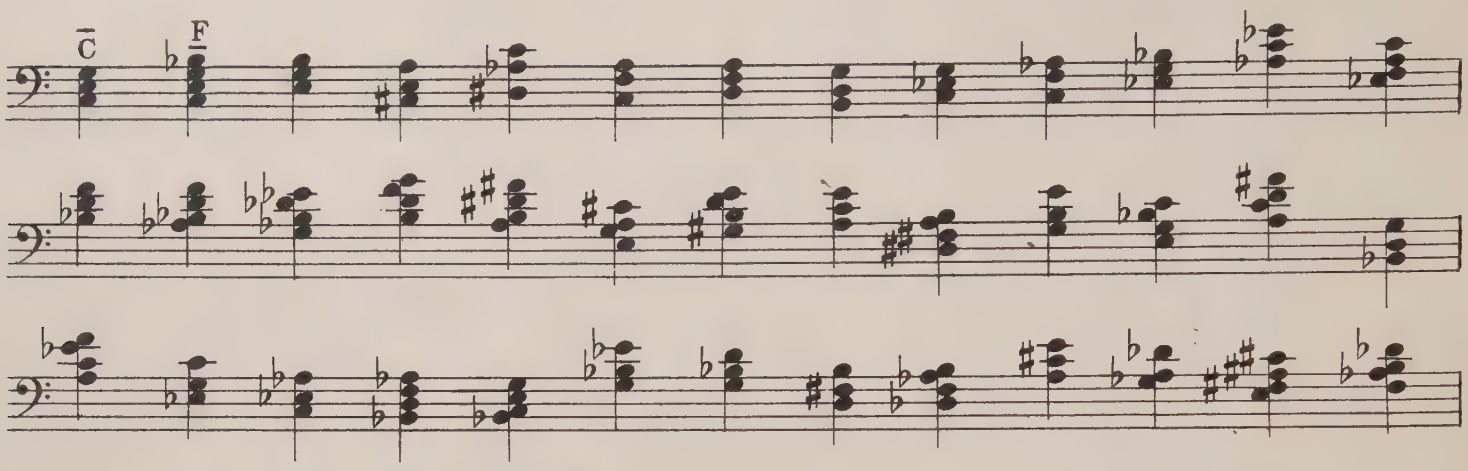
In attacking a new Popular Song it is advisable to:

(A) Play the Voice Part in Octaves with the right hand alone — three times — counting aloud.
(B) By a combination of Ear Test and Note Test, determine the left hand chord, writing same in each measure of the Voice Part.
(C) Write down the occurrence of the time, 1–2–3–4, using the Bass printed, as vertical guide, if necessary.
(D) Practice 5 times using octaves in the right hand; and chords and their octaves in the left hand. Count aloud.
(E) Fill in the right hand octave.
(F) Embellish further, using Ties, Metres, Arpeggios, etc, etc.
(G) Extend embellishment to Bass using Half-tone Bass, etc.
(H) Determine a method of playing the Song. Adhere to that method.

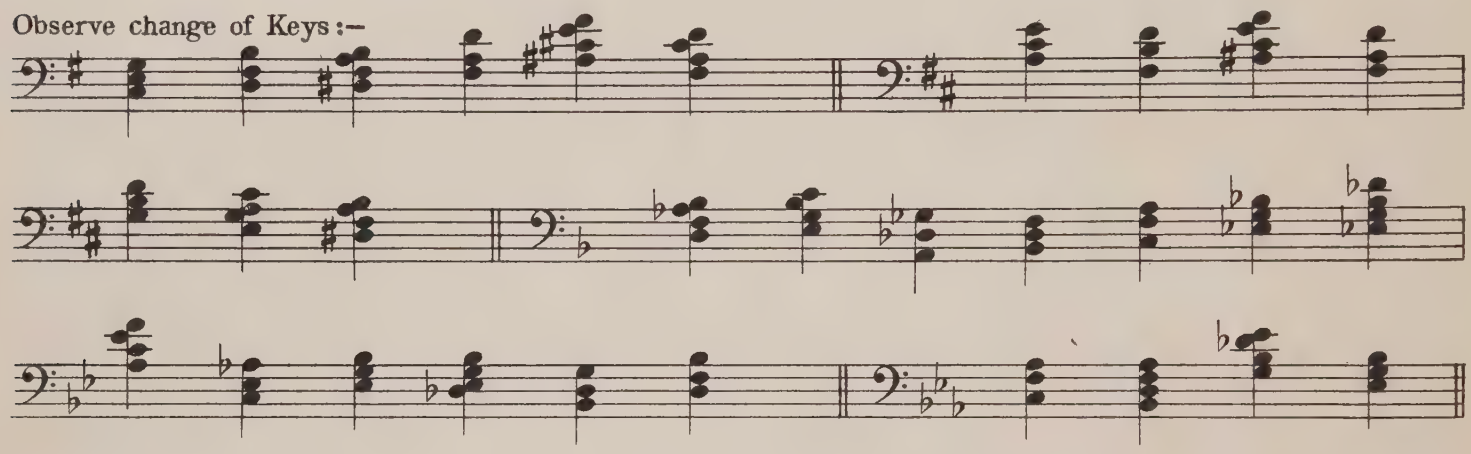
The above 19 Rules apply to Key C. In other Keys than Key C, turn to the Chord Chart and find the proper Key. The 12 chords to use in that Key are found in a line, left to right. The first 4 are most used; the remaining 8 less frequently used. The above rules for determining the chord in Key C are relatively true in ALL keys. Re-read them and apply them to other Keys.

EXERCISE IN DETERMINING CHORDS

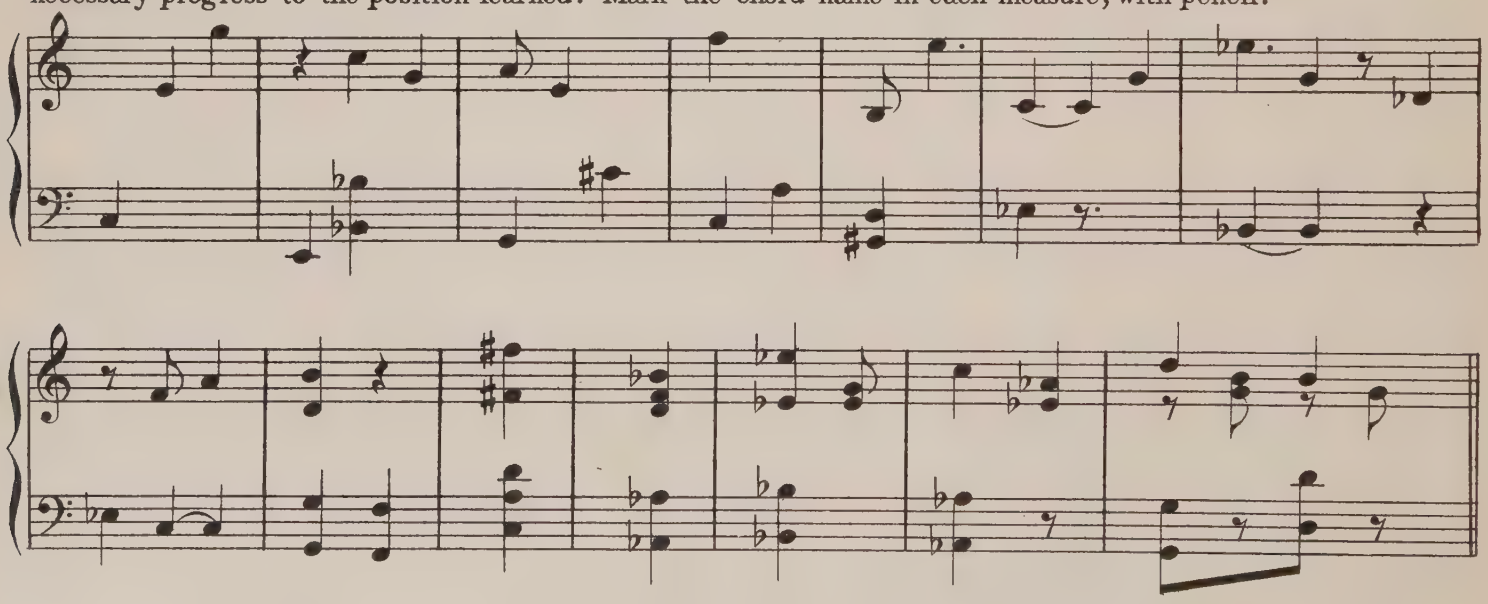
Chords written in Inversions. Student will progress each chord to the position originally learned. Mark the correct name over each Chord.



Observe change of Keys:—



Gather these scattered Chord Members into a group, in the Left Hand, at the piano Keyboard, Inspect same. If necessary progress to the position learned. Mark the chord-name in each measure, with pencil:—



Any melody consists, of chord tones and Passing Notes. In the sheet music, Passing Notes may occur in either the Treble or Bass. In determining the Left Hand Chord to harmonize a measure, the Passing Notes are cast-out.

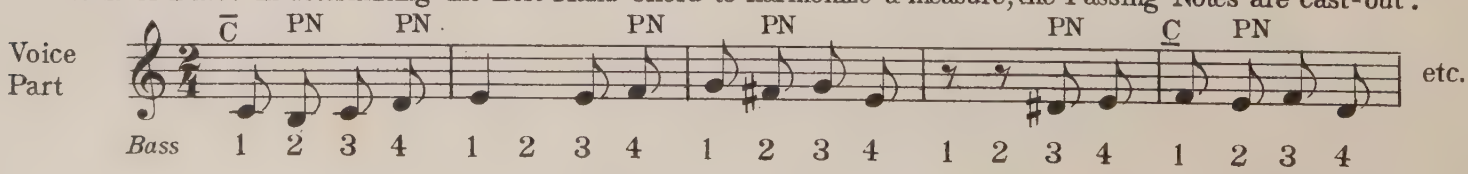
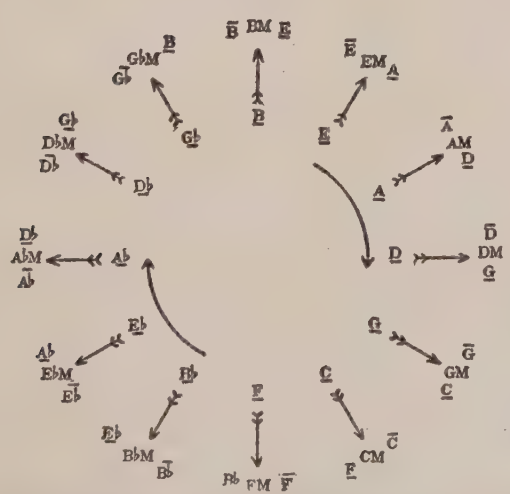


TABLE---RULE 9

"Tonic" Chords are determined by gathering (Rule 4)
"Minor" Chords are determined by gathering (Rule 4)
"Seventh" Chords are determined by observing accidentals(Rule 9)
In Table following the accidental,which identifies the Seventh,is written below each Chord Symbol. EXAMPLE,If song is written in the key of C and the notes of the piano part reveal G#, then A Seventh (A) may be the chord to use in that measure.

Key		PRIMARY						SECONDARY						REMOTE CHORDS		
C	O	C̄	F̄	C (f♮)	G (f♯)	E (d♯)	F (b♭)	D (c♯)	DM	A (g♯)	AM	Ḡ	EM	1 Dim (E♭ F♯)	D♭	3 AT
G	1♯	Ḡ	C̄	G (c♮)	D (c♯)	B (a♯)	C (f♮)	A (g♯)	AM	E (d♯)	EM	D̄	BM	2 Dim (C♯ B♭)	A♭	2 AT
D	2♯	D̄	Ḡ	D (G♮)	A (G♯)	G♭ (E♯)	G (c♮)	E (D♯)	EM	B (A♯)	BM	Ā	G♭M	3 Dim (a♭ f♮)	E♭	1 AT
A	3♯	Ā	D̄	A (D♮)	E (D♯)	D♭ (B♯)	D (G♮)	B (A♯)	BM	G♭ (E♯)	G♭M	Ē	D♭M	1 Dim (e♭ c♮)	B♭	4 AT
E	4♯	Ē	Ā	E (A♮)	B (A♯)	A♭ (G♮)	A (D♮)	G♭ (E♯)	G♭M	D♭ (B♯)	D♭M	B̄	A♭M	2 Dim (b♭ G♮)	F	3 AT
B	5♯	B̄	Ē	B (E♮)	G♭ (E♯)	E♭ (D♮)	E (A♮)	D♭ (B♯)	D♭M	A♭ (G♮)	A♭M	Ḡ♭	E♭M	3 Dim (F♮ D♮)	C	2 AT
F♯	6♯	Ḡ♭	B̄	G♭ (B♮)	D♭ (B♯)	B♭ (A♮)	B (E♮)	A♭ (G♮)	A♭M	E♭ (D♮)	E♭M	D̄♭	B♭M	1 Dim (A♮ c♮)	G	1 AT
F	1♭	F̄	B̄♭	F (b♭)	C (b♮)	A (g♯)	B♭ (e♭)	G (f♯)	GM	D (c♯)	DM	C̄	AM	3 Dim (a♭ B♮)	G♭	4 AT
B♭	2♭	B̄♭	Ē♭	B♭ (e♭)	F (c♮)	D (c♯)	E♭ (a♭)	C (b♮)	CM	G (f♯)	GM	F̄	DM	2 Dim (d♭ f♭)	B	1 AT
E♭	3♭	Ē♭	Ā♭	E♭ (a♭)	B♭ (a♮)	G (f♯)	A♭ (d♭)	F (e♮)	FM	C (b♮)	CM	B̄♭	GM	1 Dim (g♭ a♮)	E	2 AT
A♭	4♭	Ā♭	D̄♭	A♭ (d♭)	E♭ (d♮)	C (b♮)	D♭ (g♭)	B♭ (a♮)	B♭M	F (e♮)	FM	Ē♭	CM	3 Dim (B♮ D♮)	A	3 AT
D♭	5♭	D̄♭	Ḡ♭	D♭ (g♭)	A♭ (G♮)	F (E♮)	G♭ (c♭)	E♭ (D♮)	E♭M	B♭ (A♮)	B♭M	Ā♭	FM	2 Dim (G♮ E♮)	D	4 AT



PROGRESSIONS OF CHORDS OF THE SEVENTH

A chord of the Seventh can progress 3 ways:--
(1) Into its own Tonic.
(2) " " " Minor.
(3) " " " Tonic,with a tone added,producing a NEW Seventh(this added tone lies a whole step below the First Octave of that Tonic Chord).

Reading clock-wise,per Table,the inner circle shows the progressions from Seventh to Seventh.

The arrow leading to the outer circle indicates the 3 chords into which each Seventh can progress.

When the melody contains one or more Chromatic inflections (♯♭♮) it may drive the progression into ANY remote key. In that case apply Rule 4 and gather the new chord.However in any natural melody,the Table is infallible,and the chord next to use may be anticipated. Look forward. Learn to sense the next chord intuitively. This saves "gathering" and enables you to harmonize any melody. off-hand.

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In the BASS (also Treble,frequently) any chord having two notes grouped together,on opposite sides of the same stem,on line and space,indicates a chord of the SEVENTH.

Chord	Group	Chord	Group	Chord	Group	Chord	Group
C	F G	A	D E	F	B♭ C	A♭	D♭ E♭
G	C D	E	A B	B♭	E♭ F	D♭	G♭ A♭
D	G A	B	E F♯	E♭	A♭ B♭	G♭	C♭ D♭

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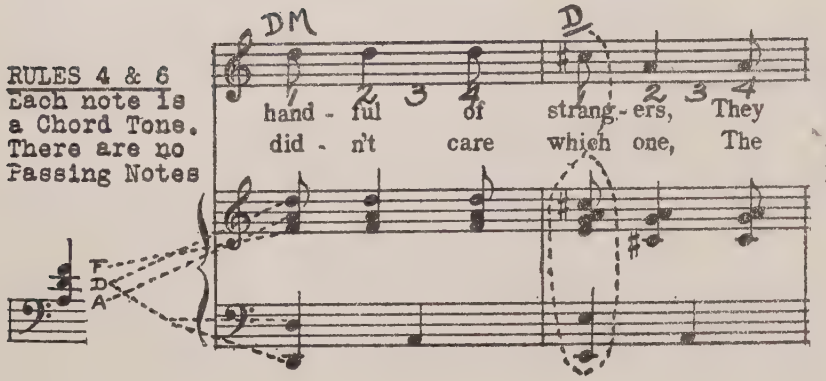
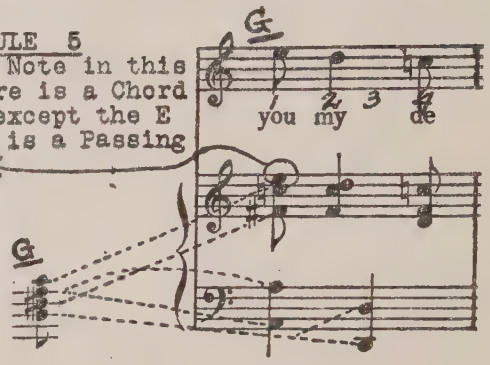
ILLUSTRATING RULES – Pages 20-21

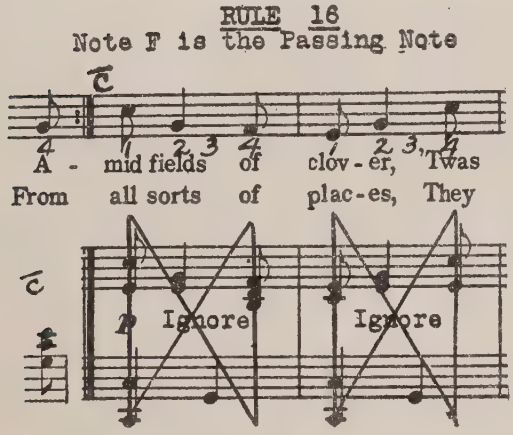
RULES 4 & 6
Each note is a Chord Tone. There are no Passing Notes



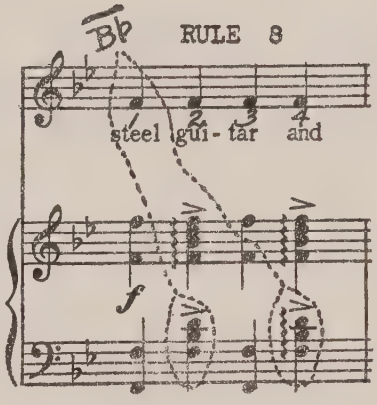
RULE 5
Every Note in this measure is a Chord Tone, except the E which is a Passing Note



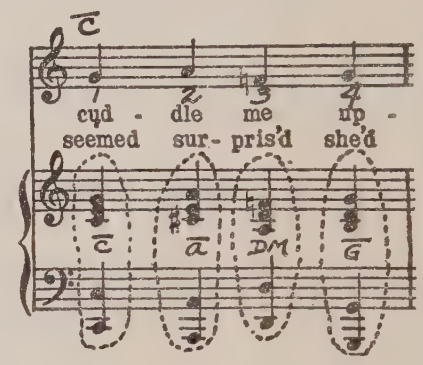
RULE 16
Note F is the Passing Note



RULE 8

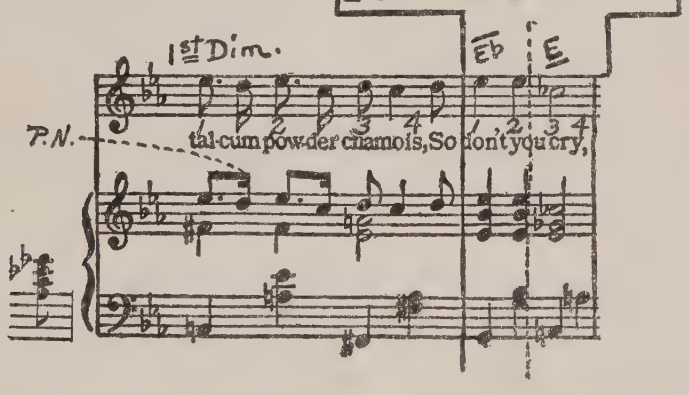


RULES 12 & 13
There are four different chords. Upon testing the measure with each chord separately, your ear decides to use C alone.

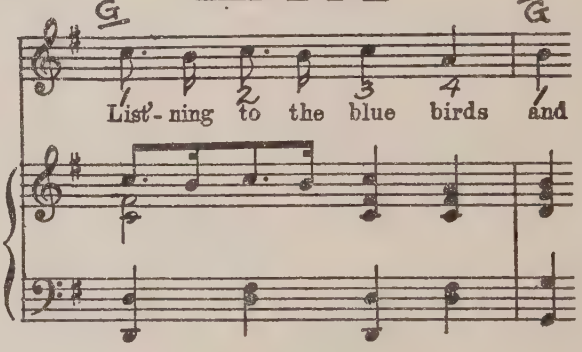


RULE 11
When gathered, each note is a Chord Tone, except D which is a Passing Note.

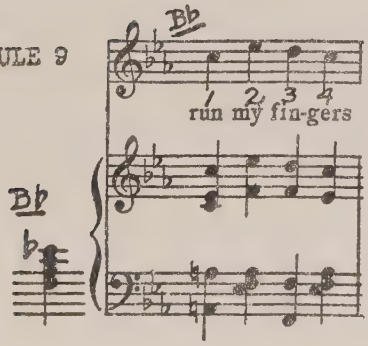
RULES 4 & 17
When gathered, the last half of the measure is E per Rule #17.



RULES 14 & 15



RULE 9



HINTS ON CHORD DETERMINING

If you are an Advanced Pupil, it is very easy to first play a measure over by note, exactly as printed, thereby getting the sound of its harmonic structure. Then get a Chord that fits. Your ear will forbid using a wrong Chord.

Beginners will find Rule 4 most effective. Gather the Chord Tones from the first portion of the measure. If possible FORCE that chord to fit several measures following, by test & trial. Train your ear to decide when a chord-change is necessary.

In distinguishing Passing Notes from Chord Tones REMEMBER the Passing Note is a discord. After gathering a cluster of notes, they will not SOUND GOOD until the Passing Note has been cast out--do this by test, trial and elimination.

It is IMPERATIVE you know the chords you are looking for. The Chord Chart shows the 4 Primary Chords in the KEY YOU ARE PLAYING. Most pieces may be harmonized by these four chords.

ADVANCE AND DELAY

Rag may be accomplished by :

Moving any Voice Note back — Left (called the "Advance")

Moving any Voice Note forward— Right (called the "Delay")

The space thus created may be filled with either a rest, chord notes, passing notes, or tied notes. Do not Advance or Delay every Voice Note. Contrast should be your aim.

Original

V.P. C

Bass 1 2 3 4 1 2 3 4

Black Notes represent the Voice Part

Play the Left Hand by Numbers

Compare with Original:–

C

Bass 1 2 3 4 1 2 3 4

Voice Notes "Advanced" and a rest used in position originally occupied by Notes.

Compare with Original:–

C

Bass 1 2 3 4 1 2 3 4

Voice Notes "Delayed" and a rest used in position originally occupied

IMPORTANT Effective syncopation may be produced by the exclusive use of the Advance and Delay as outlined above. If a more elaborate embellishment is desired, the following will suggest an avenue for experimenting :–

C

Bass 1 2 3 4 1 2 3 4

Advance and Delay, Rest and Chord Tones, used Compare with original.

Compare with Original:–

C C D P D R D A T P D

Bass 1 2 3 4 1 2 3 4

C— Chord Tones
D— Delay of Voice Note
P— Passing Note
R— Rest
A— Advance of Voice Note
T— Tie

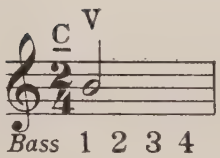
Use the Advance and Delay in the Voice Part of Songs; the object being to get SOME Voice Notes between regular counts (on the "and"). This creates an alternating of the hands and is the easiest Method of Syncopating.

HALF TONES

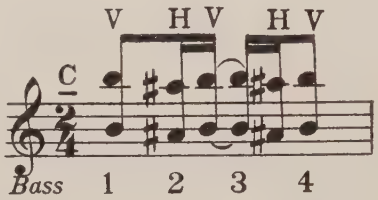
Next to the Advance and Delay a judicious use of Half-tones in conjunction with Voice Notes—is the most effective method of syncopation. Half-tones are obtained from and lie a half-step BELOW any printed Voice Note (viz: the flat of any Voice Note). It is recommended that the student experiment by introducing Half-tones in the Voice Part of any Song. If pupil lacks, creative ingenuity, simply rely on a combination of the 6 stems to give the proper "form".

A few combinations are given below

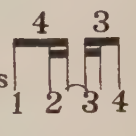
Voice Part as written



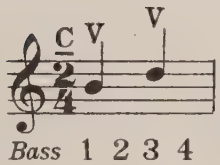
Employing Half-tones with the Voice Note may be played as follows:—



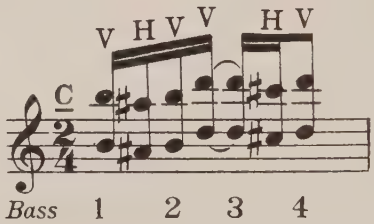
Thus combining Breaks 4 and 3 using Tie



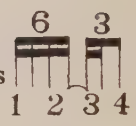
Voice Part as Printed



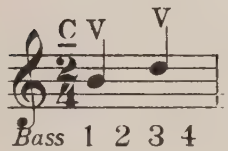
Adding Half-tones to the Voice Notes may be played:—



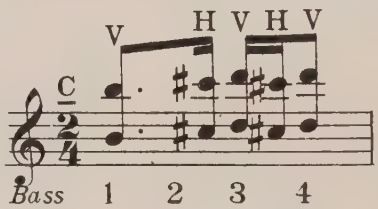
Thus combining Breaks 6 and 3 using Tie



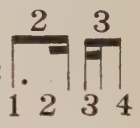
Or, the above same measure



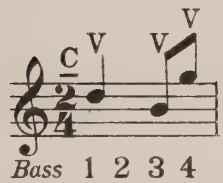
May also be played as follows:—



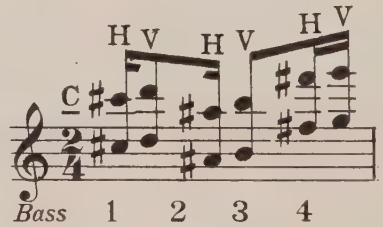
Combining stems 2 and 3 without Tie



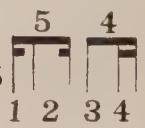
Voice Notes



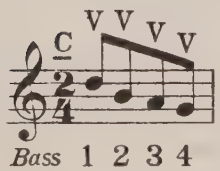
Adding Half-tones to these three Voice Notes:—



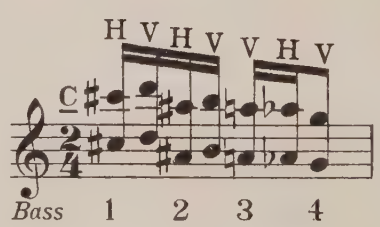
Combining stems 5 and 4



Voice Part



Introducing Half-tones:—



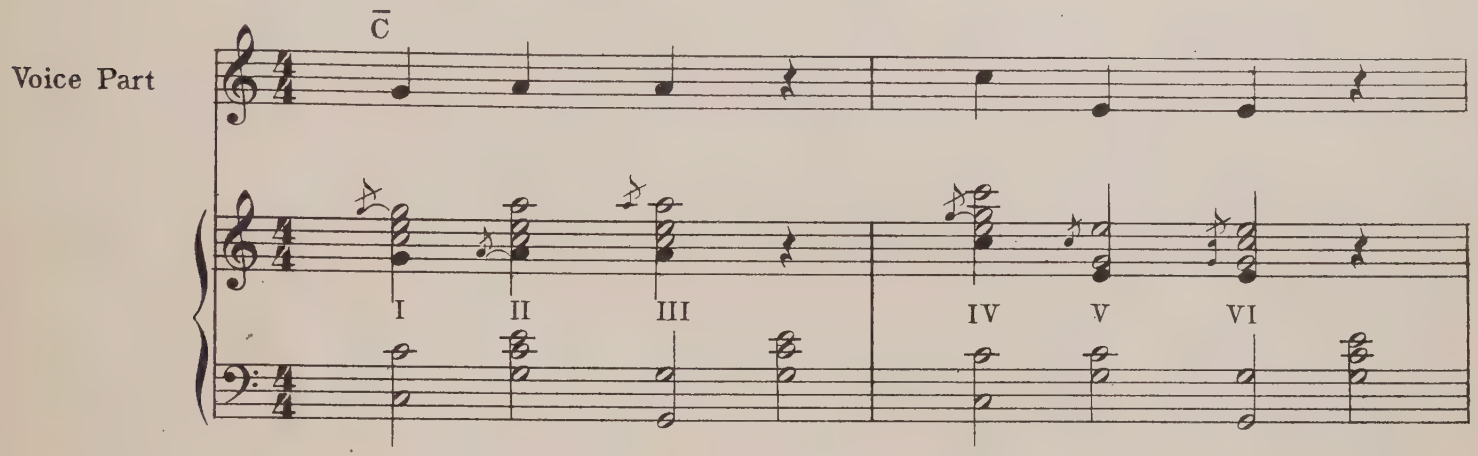
Combining Breaks 6 and 3

Half-tones may also be introduced in the form of "Grace Notes" preceeding the printed Voice Notes. Experiment. Effective.

THE GRACE

Grace Notes are smaller in size than the other notes printed in the sheet music. They have a short dash through the stem. Grace Notes have no time value — no count — therefore are struck as rapidly as possible.

RULE "Any member of a right-hand-chord may be Graced." The tone so graced may (or may not) be tied to the chord. Beginners should employ the Tie, as it is less technical.



First measure shows the Gracing of the Melody Note. (With Tie, and without Tie.)

Second measure shows the Gracing of the Fill-in. The Upper-Fill is best suited.

IMPORTANT: The following effects, Grace, Chromatic, Tie, Tremolo, Arpeggios, and Trill, are embellishments. They all presuppose the elaboration of a single Voice Note, i.e. Octave with Fill in Right Hand, Chords in Left Hand, as usual.

Black notes represent the notes printed in the Voice Part of a Popular Song.

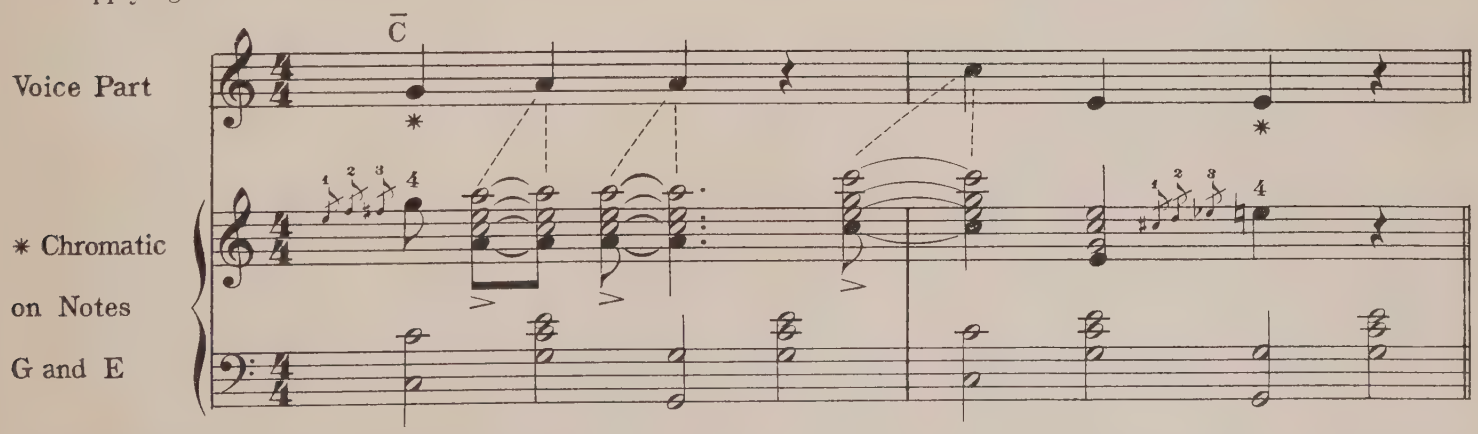
Every white note is the product of embellishment.

Stems govern the time.

Carry the above 6 effects into new songs.

THE CHROMATIC

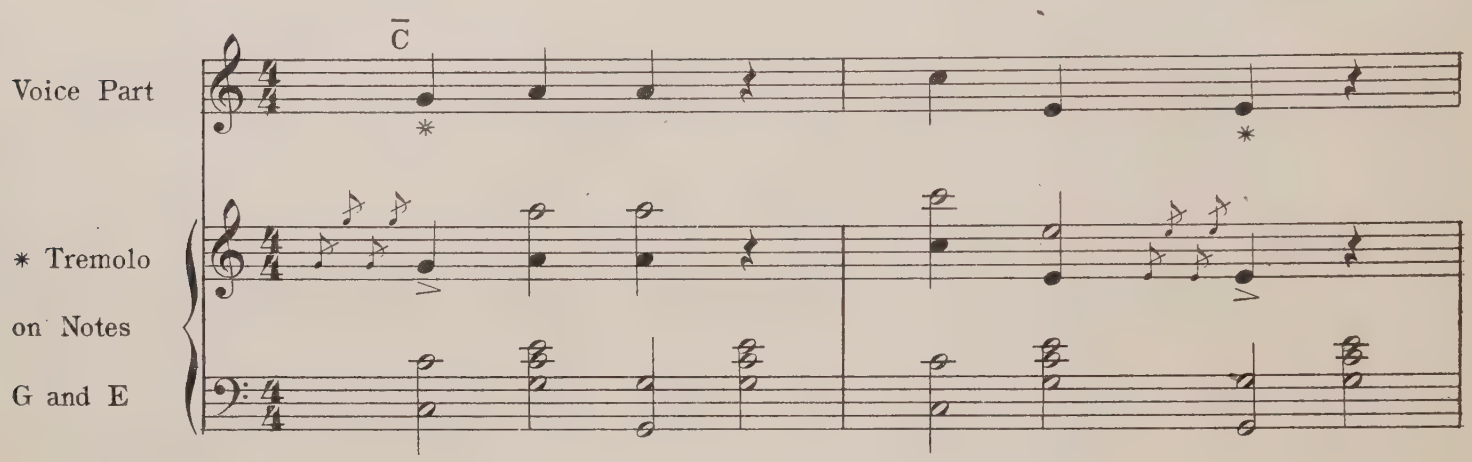
Three notes of the Chromatic Scale, lying next under any Voice Note, may be Graced. When using this Chromatic effect it is advisable to drop all members of the Chord, except the Melody Note. Raise the Voice note *8va* when applying the chromatic. See below: —



Above also shows example of the "TIE", which consists in moving any right-hand-chord back an 1/8; striking it there, and then tieing over to its rightful position. (This is one of the most effective methods of creating syncopation) The tie is but a species of Advancing the Voice Note.

THE TREMOLO

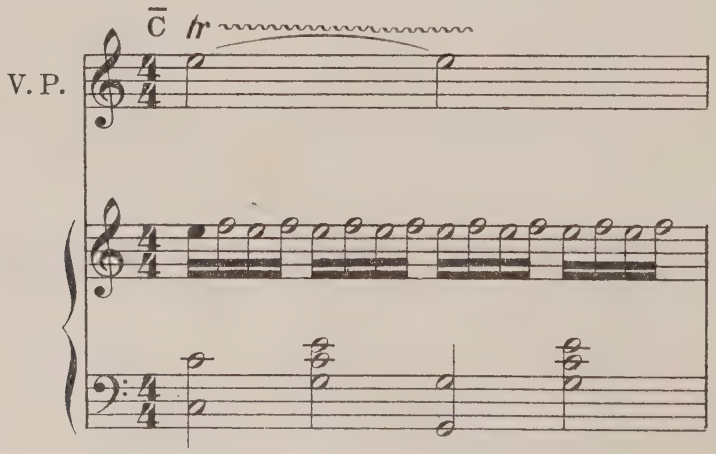
Tremolo means rolling style. The hand rocks from side to side. Any right hand chord may be converted into a Tremolo, by dividing its members at any point and alternating between the division made. For practical purposes the roll may be continued as rapidly as possible during the time of the Chord.. Below illustrates a fixed method of creating a Tremolo from any right-hand-octave.



FIXED FORM Any note in the Voice Part may be Graced in alternating Octaves four times then struck a fifth time and held its value. Always accent the note following the Grace Notes, striking it with a Bass element. This effect is best adapted to any quarter note.

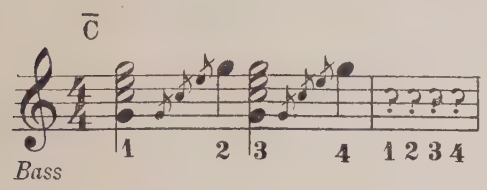
THE TRILL

The Trill (*tr*) consists in alternating between ANY printed Voice Note and the next scale note above (In single notes, not in Octaves) The two tones are alternated as rapidly as possible during the time of the printed note. Trills may begin and end on either the Voice Note or Auxiliary Note.

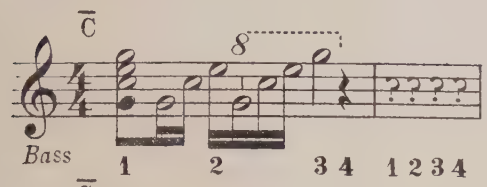


As proficiency is gained, increase the number of notes used in the Trill. Above example shows but 4 to the count. Increase to 5-6-7 or 8, if possible.

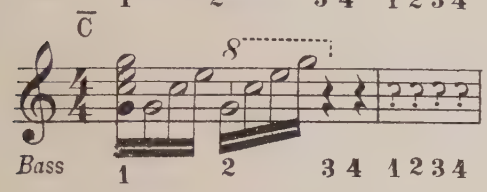
The Arpeggios consists in breaking the notes of a chord—upward—one after another—in imitation of the harp. The Octave-Voice-Note with a Double-fill is required for the Arpeggios. In the Patterns following G is the Voice-Note, and C Tonic the chord. The Forms are applicable when either Tonic, Minor or Seventh Chords are governing the measure.



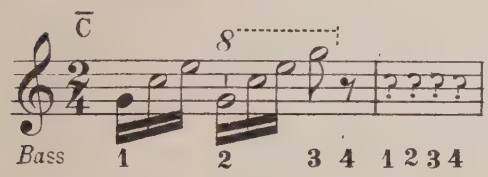
1st Form: Any single Voice Note (upon which a chord has been erected) may use this Form. Apply when the measure has one Voice Note.



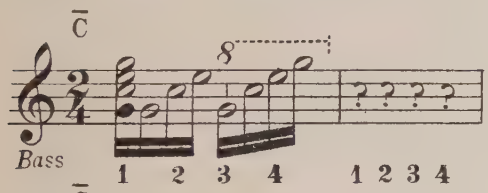
2d Form: Chord struck first, followed by the Arpeggios. Note treated must have **3** counts, or more. Used ONLY in **4/4** time.



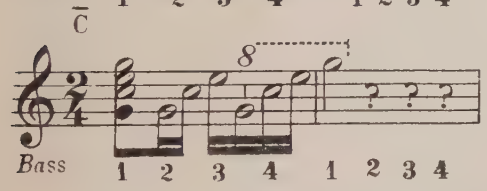
3rd Form: Chord struck first, followed by the Arpeggios. Note treated must have **2** counts, or more. Used ONLY in **4/4** time.



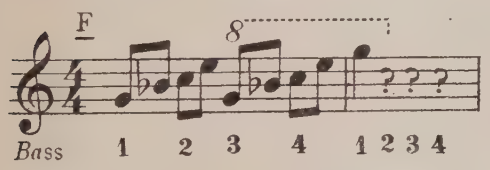
4th Form: Chord NOT struck first. Arpeggios executed immediately in triplets. In **2/4** time any Half note may be so treated. In **4/4** time the note to be treated must have **3** counts, or more.



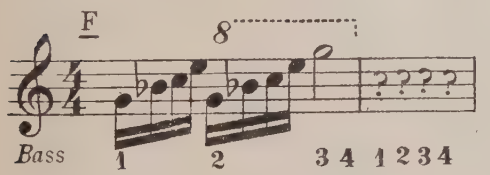
5th Form: Used when one Voice Note is held a full measure – in either **2/4** or **4/4** time.



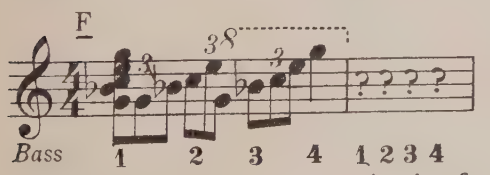
6th Form: Used when one Voice Note is held a full measure and then tied over the bar. In either **2/4** or **4/4** time. The Chord is struck first, followed by the Arpeggios.



7th Form: Is computed on the octave with Triple Fill. Seventh Chords.



8th Form: Using the Octave Voice Note. Triple filled Seventh Chords.



9th Form: Employs triplets, Seventh Chords.

Above Models may be reversed, viz: from top downward.

HOW TO CARRY THE ABOVE FORMS INTO THE SHEET MUSIC

Search the Voice Part for a note that may be treated with the Arpeggios. Substitute material obtained FROM the sheet music FOR the elements contained in the Form, as follows: Strike the Voice Note to be treated in Octave form, with a Double-fill. These **4** tones are then sprinkled, separately, from the bottom upward, and extended 8va higher, according to the time (Tempo) determined from the Form employed. The Bass, as usual, proceeds regularly on counts **1 2 3 4**, substituting the chord discovered in the sheet music for the Bass elements in the Form used.

IMPORTANT
Secret of Success

The quickest, surest, way to success in this Course lies in *marking the count* with a lead pencil. This applies to everybody, beginner or advanced, YOU. Mark the Waltz 1–2–3. Mark the Twostep 1–2–3–4 .

TWOSTEP

A twostep may be either 2/4 or 4/4 time. In both cases mark 1 2 3 4 to each measure. By marking the count in proper position under the Voice Part, a triple purpose is accomplished. (1) Promotes smoothness by enabling you to count aloud. (2) The numbers show WHAT to strike, per this form:

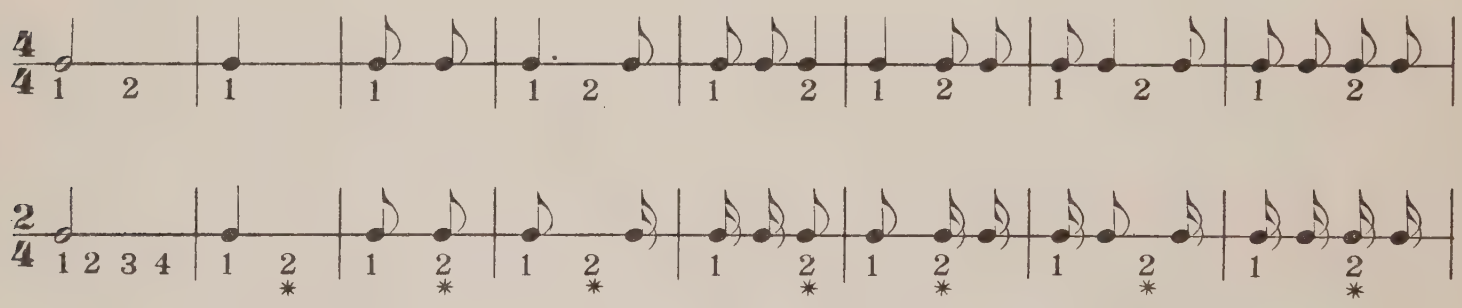
Count	1	2	3	4
Strike	1st Octave	Chord	3rd Octave	Chord

(3) The numbers show WHERE to strike the Left Hand as related to the printed notes in the Voice Part. Every place you see a number strike something with the Left Hand. Vertical position of numbers and notes govern the striking.

Get clearly this idea: The notes in every measure of the Voice Part should be treated and divided as to "distance" If the sheet music is properly constructed, the printed notes are arranged vertically as they are to be struck; also arranged from left to right in a well balanced manner. Generally, each measure may be divided into 4 equal parts and numbered accordingly.

THIS MAY CONFUSE YOU: In 4/4 time the notes are counted by their true value. For example, each quarter note has 1 count. In 2/4 time the count is *doubled*. For example, each quarter note now has 2 counts. Every eighth note, 1 count, etc. Mark under the Voice Part accordingly.

Following shows the method of marking the ONLY time — combinations possible to occur in the Voice Part of a Popular Song:



* If the last seven combinations occur in 4/4 time, substitute "and" (&) for each figure 2
Rests are marked just the same as notes.
Ties do not affect the marking. Put the count under the Voice Notes just as though the Tie were absent.

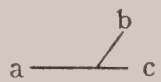
HOW TO MARK TWOSTEP: If you understand note values, thoroughly, simply mark under the notes of the Voice Part the proper count; separating the numbers 1 2 3 4 with relation to distance and duration of the notes. If however, an analysis of the time is confusing to you, then use this short cut: Draw an imaginary line from the printed Bass Notes vertically TO the Voice Part and there write counts 1 2 3 4 as they occur. Often there are rests in the Bass. Draw the vertical line from the rest just as though it were a note. Sometimes the Bass does not have four elements printed — then the Treble Notes will doubtless furnish the position for drawing the imaginary vertical line.

USE OF HANDS

Both the Right and Left Hand have the same movement, i.e. from the wrist.

The hand should be raised from the wrist like this: ____/

Let line (a) represent the arm and wrist, and (b) the hand when lifted ready to strike. Let line (c) represent the hand after it has struck the piano, thus:



Side View

Hence the hand moves in the arc (b) to (c) like a hinge from the wrist. Both arms will, of course, have to move from left to right horizontally; but DO NOT move them up and down, vertically. All striking action should hinge from the wrist. Do not raise the wrist. This applies to playing Chords, Octaves, and also Octaves with their fill-in. The entire action resembles a slapping movement. At first in your practice, exaggerate, lift the hand very high to point (b) in the diagram — and while in the air form the desired Chord or Octave — then strike — from the wrist. A little later the movement will be just enough to clear the Keys. This method of using the hands will bring you great speed and all the difference of expression desired.

USE OF PEDAL

The Pedal most used in Ragtime is sometimes called the "Loud Pedal". It is on the outside and right of performer. Its use is to sustain the harmony AFTER the fingers are raised. Thus your hands are always a little in advance of the sound. This makes for speed and ease of playing. While one Note is "singing" the finger or hand, may be lifted and placed over the key next to be struck.

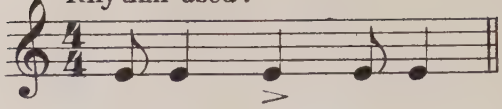
Press the Pedal down and hold it during the life of a Left-Hand-Chord. When the Chord changes the Pedal is quickly released and instantly pressed down again. If the same Chord is repeated for several measures it is advisable to re-pedal at some point to clear any blur that may creep in.

Waltzes usually demand a re-pedal each measure. Press the Pedal down as you count "one", much the same as beating time.

At first, in twostep, you might re-pedal on the "one" and "three" of each measure. This means "down" on **1**, "up" on **2**, "down" on **3**, "up" on **4**. Stamp the right pedal, regularly.

The best guide for Pedaling is your ear. When you sense an overlapping or slurring of tones it is time to clear the harmony by re-pedaling.

Rhythm used:–



SECOND METRE

The Second Metre is designed to show you WHAT notes may be introduced with two printed Voice Notes, and also give a fixed form for their conjunctive use

The Second Metre is used when there are TWO Voice Notes printed in a measure of either 2/4 or 4/4 time. Rests, Dots, Ties, and note values are ignored.

The Voice Note (V) is struck in Octave form. A fill-in may be used with the Voice Note.

Half-tones (H) are ALWAYS struck in Octave form. They are obtained from, and lie, a half-step below ANY Voice Note (the "flat" of any Voice Note) A fill-in may be used with the Half-tone.

Harmony-tones, also designated (H), may employ 1, 2 or 3 notes selected from the left-hand-chord. NEVER strike the Harmony-tone in Octave form; it is merely the "fill-in" struck alone.

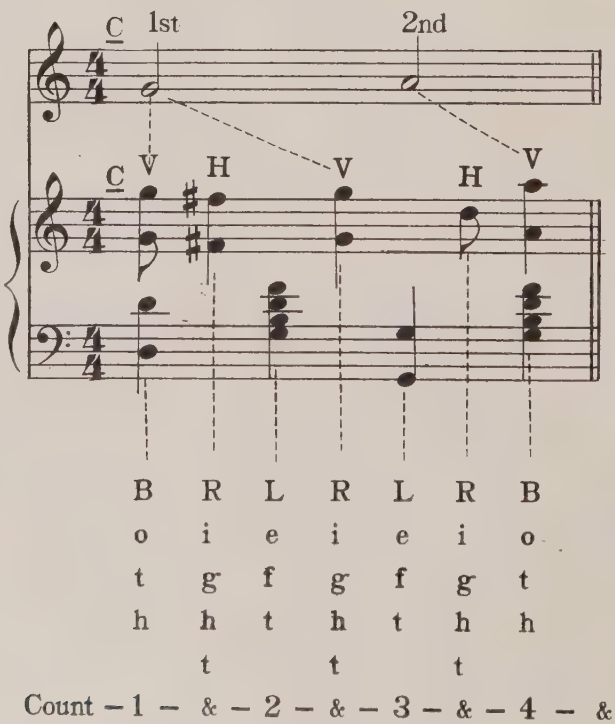
When embellishing, use either the Half-tone or the Harmony-tone interchangeably, at your pleasure (at points H)

Each and every element in the Pattern below is to be substituted with kindred elements discovered in the sheet music, i.e. the new Voice Notes, Harmony-tone, and Half-tone, in the right hand; and the new chord in the left hand. Do not attempt to transpose the Model. It is merely a matter of duplicating the rhythm by substituting a new set of notes obtained from the song. This can be done by ear, analysis, hand schedule, imitation, count, observation, or rhythm.

Follow the Pattern given below, observing carefully the time, and also the occurrence of the Voice Notes:

Voice Part (As written)

Second Metre:

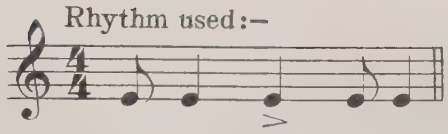


Dotted lines show where and when to strike 1st & 2nd Voice Notes.

The first (H) is Half-tone; the second (H) is Harmony-tone.

Memorize this schedule of striking hands

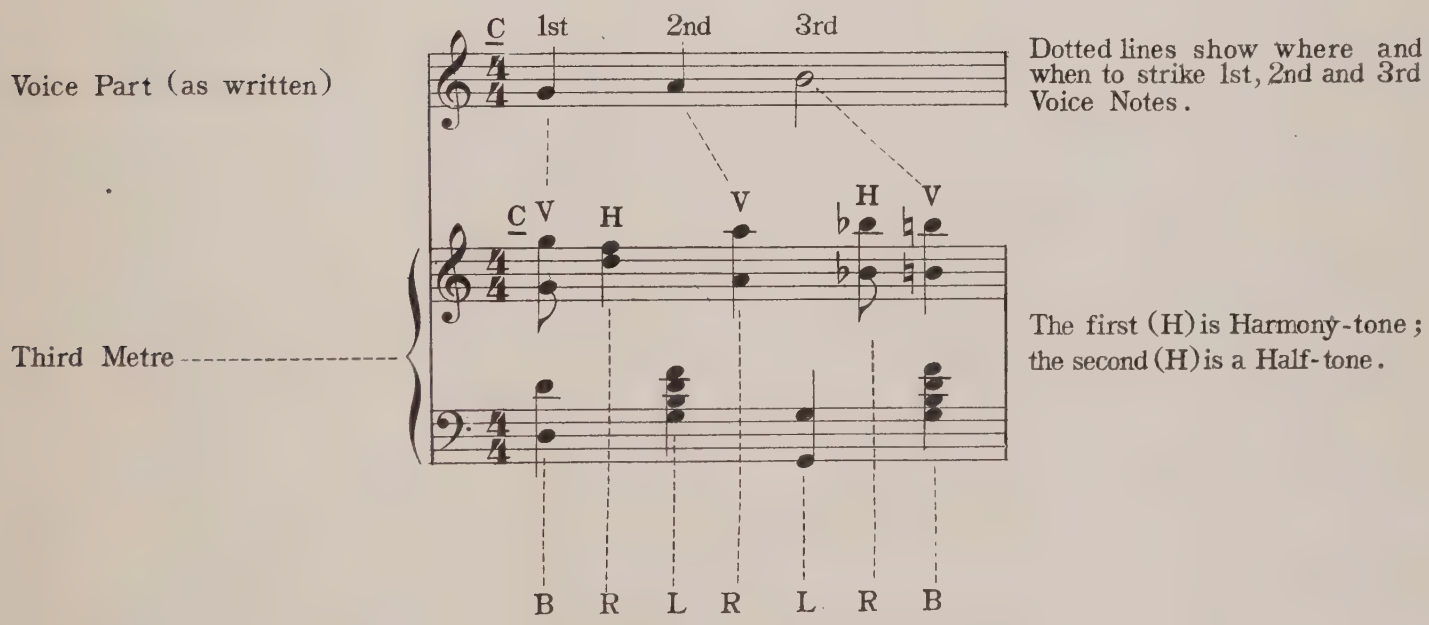
Rhythm used:–



THIRD METRE

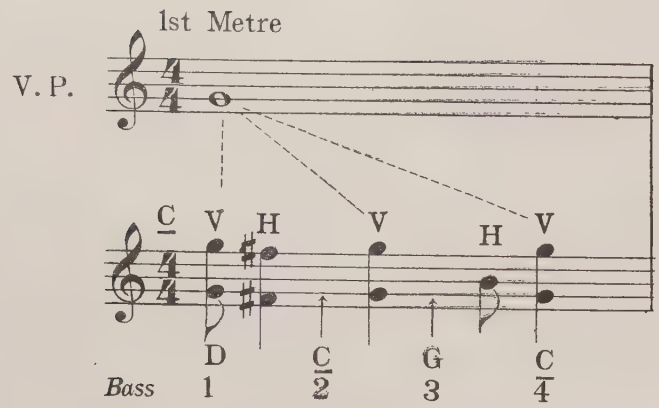
The Third Metre is used when there are THREE Voice Notes printed in a measure. It is identical with the Second Metre, except the arrangement of the Voice Notes, due to the addition of a third Voice Note. Observe the dotted lines. Review the rules of the Second Metre. They apply to this new Metre also.

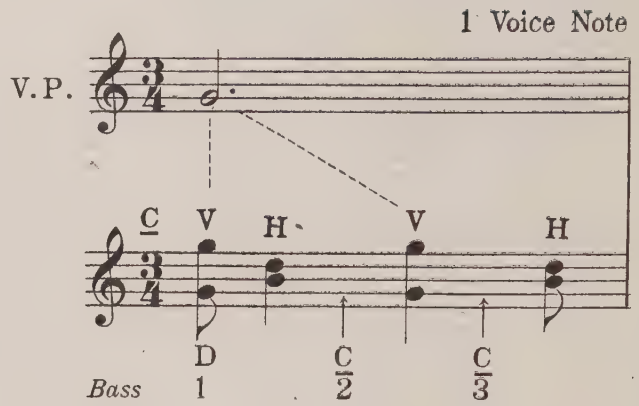
Follow the pattern given below, observing carefully the time, and also the occurrence of the Voice Notes. Then turn to a piece of music you know real well and find a measure containing three notes in the Voice Part. Experiment with it by using the Third Metre. Try all Half-tones in conjunction with the Voice Notes; then try all Harmony-tones; then alternate; then vice versa; then Fill-in, etc, etc.

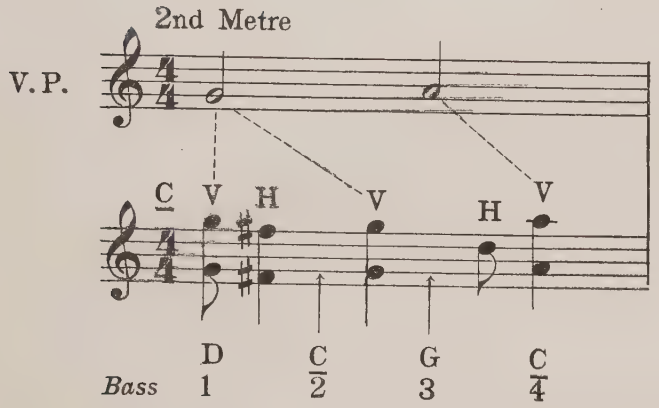


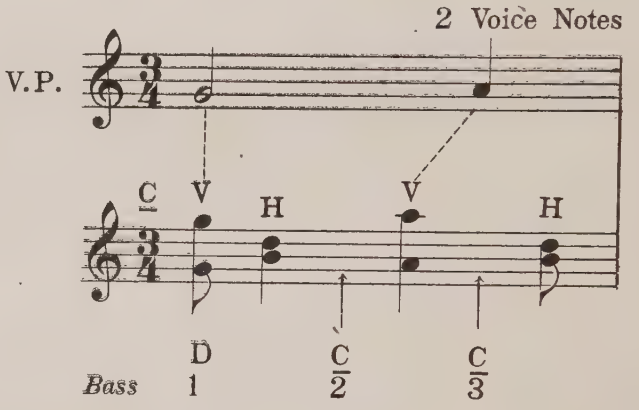
The detail of Second and Third Metre is deemed sufficient for illustrating the principal of Ragging Voice Notes. The following page shows the First and Fourth Metre, The Tie; and also Waltz Rag for 1–2–3 Voice Notes. The schedule of striking the hands is the same in Waltz as in Twostep. The Waltz however, stops on the third count. Dotted lines show the occurrence of Voice Notes. V P means Voice Part.

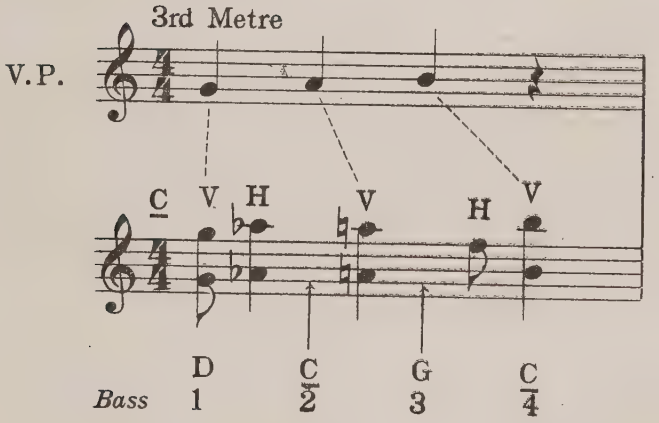
RAGGING VOICE NOTES

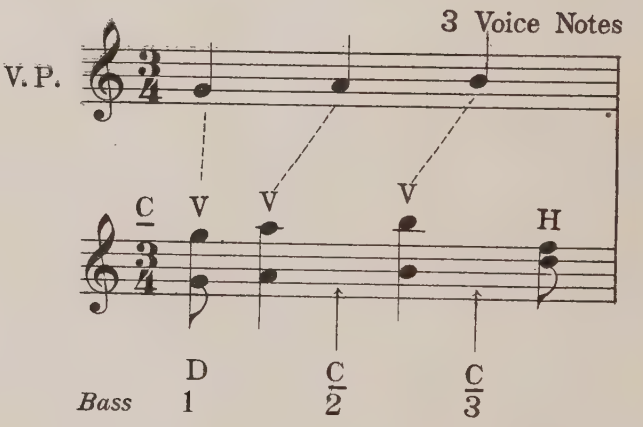


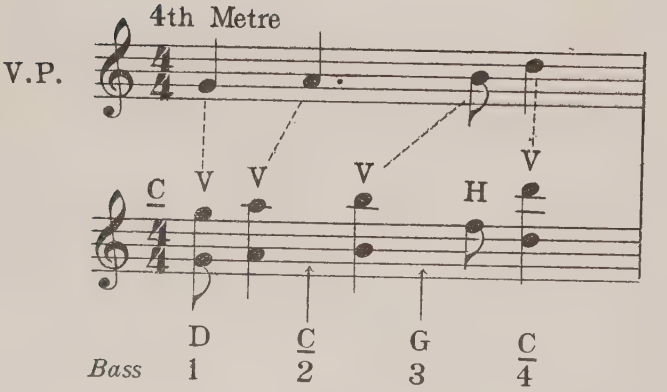


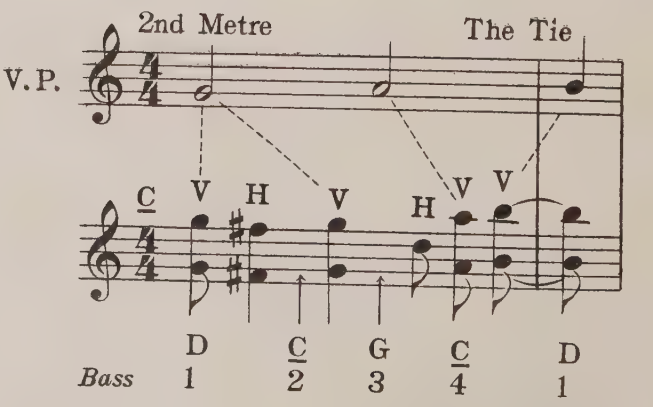










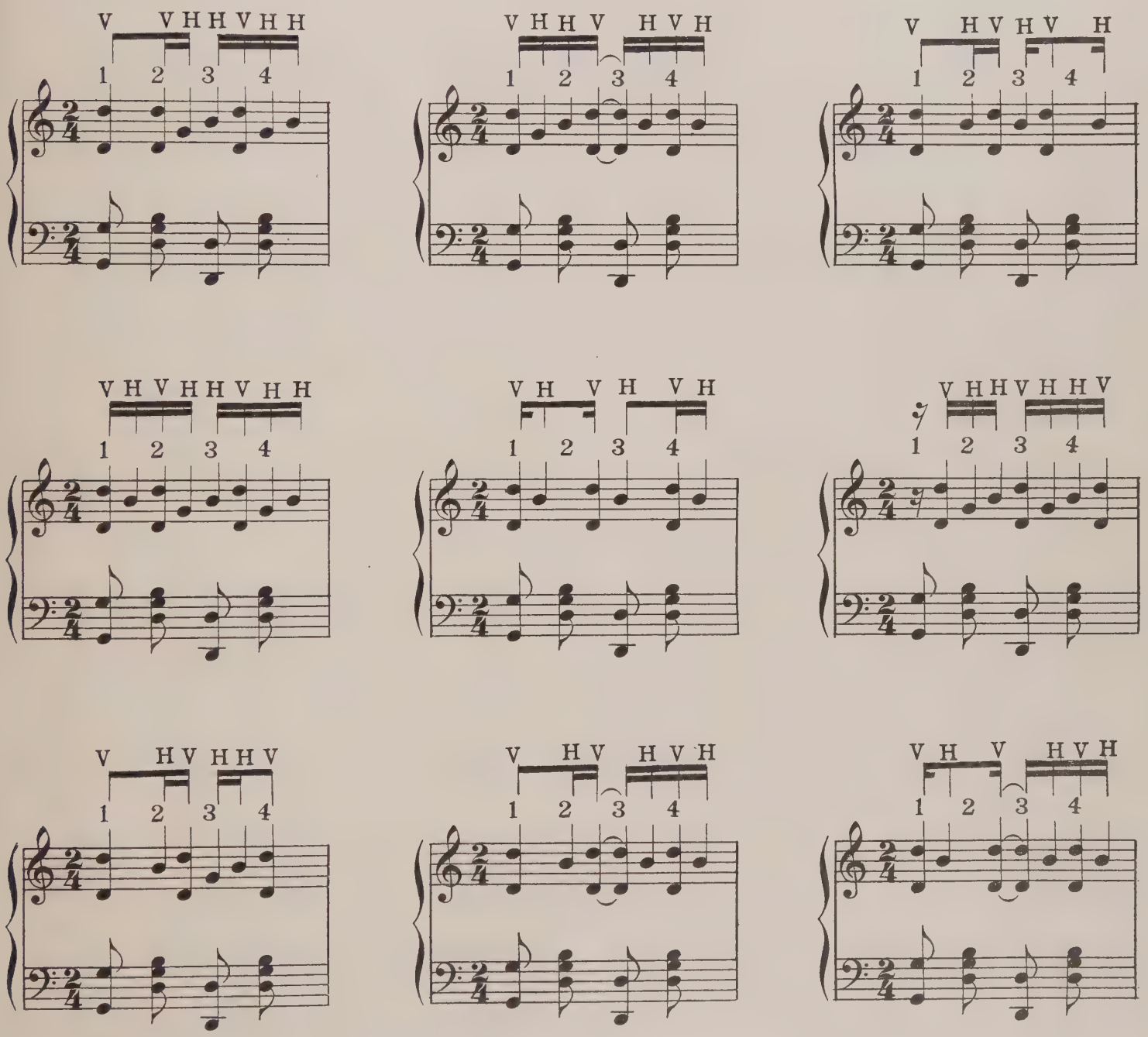


Above Forms are merely the consistent working out of one movement (rhythm) to accomodate 1–2–3–4 Voice Notes, in both Waltz and Twostep. Involves a combination of stems No. 5 and 3 with connecting Tie

EFFECTIVE METRES

For 1-2 or 3 Voice Notes

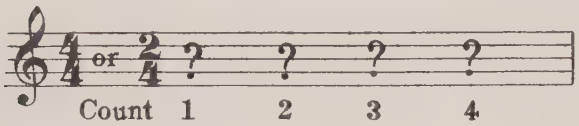
The following Forms are designed in G Tonic, and treat but one Voice Note "D". They serve merely as patterns. Each element shown in the Model should have substituted for it; material obtained from the sheet music, viz: the Chord, Harmony-tones, Half-tones, Voice Note. The points H may employ Half-tones and Harmony-tones interchangeably. Observe the occurence of counts 1–2–3–4. They indicate when, where and what to strike in the Bass. If two notes are printed in a measure of the Voice Part, then you may elect which Voice Note to repeat at the middle V. If three Voice Notes are printed, strike one to each V. Let the analysis of the Second Metre on page 30 guide you in a practical application of the following:



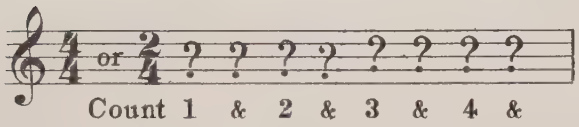
NOTE: To treat 4 Voice Notes, substitute a V for any one of the H's and proceed as usual.

STRUCTURE OF VOICE PART

(a) The spaces to be filled
(b) The notes to fill the spaces
(c) The time (stems) governing the notes in the spaces



Voice Notes may occur on any of the even counts. Indicated by (?)

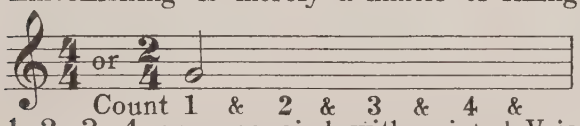


Voice Notes may occur on any of the half-counts (on the " and ") thus creating a division of eighths.

Consider each measure as having eight spaces. This is imperative. In the printed sheet music any of these 8 spaces may be occupied with Voice Notes.

UNDISTURBED VOICE NOTES

Embellishing is merely a matter of filling the unoccupied spaces. If a Voice Note is printed on Count 1

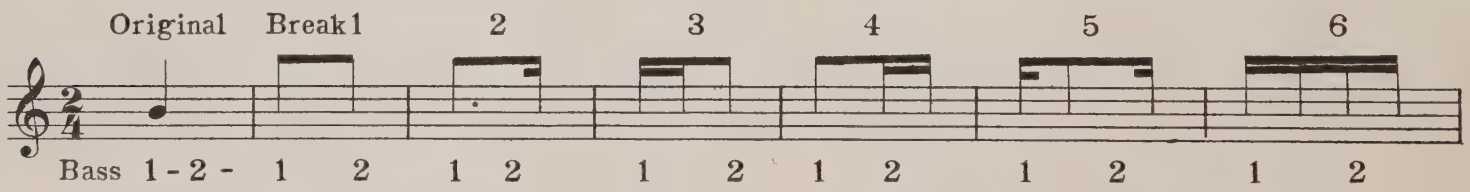


as shown in the foregoing measure, then there are seven remaining spaces that may be filled with any FORM (A Chime, Metre, Trill, Old Melody, Arpeggios, Scale etc, etc.) If counts 1 2 3 4 are occupied with printed Voice Notes, then half-tones and Harmony-tones may be sandwiched between, in the other 4 spaces, without disturbing the Voice Notes. It is evident the more Voice Notes there are printed in each measure, the less opportunity for embellishing. Constantly search the Voice Part for natural spaces that may be filled with FORMS. This means the Voice Notes are not disturbed from their original positions; simply a filling of the unoccupied spaces.

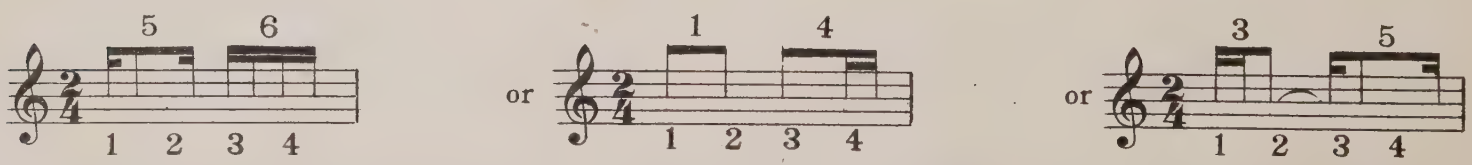
Voice Notes may however, be disturbed or moved. When so treated a re-arrangement of the time is necessary. The following structure shows when and where the Voice Notes may be moved.

DISTURBED VOICE NOTES

Remember, the 8 spaces must always be accounted for (filled) by time. However it is not necessary to strike 8 notes in each measure. The number of notes to strike is governed by a combination of the following 6 stems:



Any notes may be attached to the lower end of these stems. According to System we count 1 2 3 4 to each measure of 2/4 time. The above six breaks have 2 counts each, thus constituting but half a measure. Therefore it is necessary to COMBINE stems to produce a full measure of 2/4 time. For example combining:



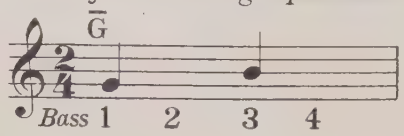
In combining stems the "Tie" may be used effectively in joining them together. From the above it will be observed there are just 36 time-combinations possible (excluding the Tie)

Coming back once more to the "number of notes" to be struck in each measure: it will be noticed that ANY notes may be attached to the lower end of the above stems. And the notes to attach are, as usual, obtained from 3 sources:

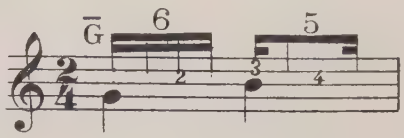
1– The Printed Voice Notes (Melody)
2– Harmony Tones (The fill-in)
3– Half Tones (Passing Notes)

That you may thoroughly understand the application of these stems you are urged to try the following experiment:-

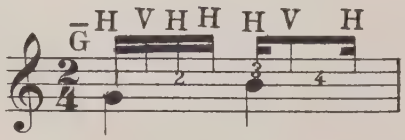
Turn to any Song in 2/4 time. Find a measure having two Voice Notes, thus:–



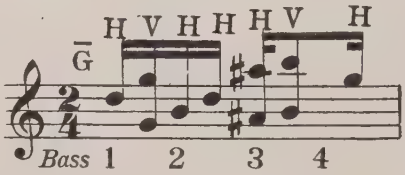
Next with a lead pencil draw the stems of No. 6 and No. 5 over Voice Part thus:–



By symbol, figure the notes to attach to the lower end of the stems. Voice Note (V) Harmony Tone (H) Half Tone also (H). Write the V and H anywhere, at random, thus:–



Attaching notes per symbols above stems, you might decide to play like this:–

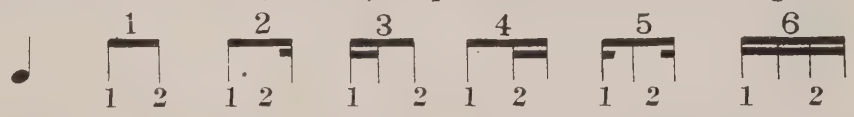


Observe also the Voice Notes have been "disturbed" from their original positions on Counts 1 and 3
Next turn to several other measures in the Voice Part and mark combinations for other stems; for instance Nos. 5 and 4; Nos. 4 and 6; Nos. 4 and 3 using tie, etc, etc. Then write the symbols (V and H) in haphazard fashion; finally playing same employing the printed Voice Notes in conjunction with Harmony Tones and Half-tones.
In writing the V over the stems: if a measure contains 4 printed Voice Notes it is evident four V's must be written; if 3 Voice Notes write the V three times; HOWEVER if either 1 or 2 Voice Notes are printed then three V's may be written thus necessitating the repetition of certain Voice Notes.
The aim of all this is to clarify the structure of the Voice Part; promote creative ability; give birth to spontaneous embellishment; and supply a method for analyzing any combination of notes in music, thus enabling anyone to work consciously instead of experimenting blindly.

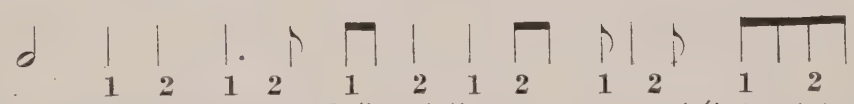
STRUCTURE OF 4/4 TIME

Two measures 2/4 time equal one of 4/4 time. In embellishing a measure of 4/4 time, just two things can be done. (1) Divide the measure in half with a lead pencil thus creating two measures of 2/4 time, then proceed as usual. This gives 8 elements in the Bass. (2) Double the time value of the 6 stems, combine, then proceed with the embellishing.

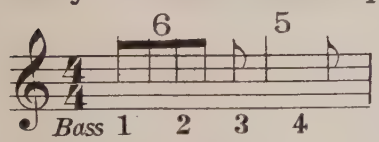
Use these stems when embellishing $\frac{2}{4}$ time: -



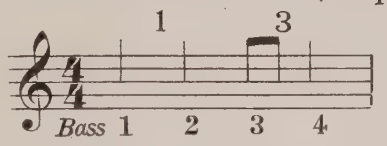
Use these stems when embellishing $\frac{4}{4}$ time: -



According to "System" we count 1 2 3 4 per measure in either 2/4 or 4/4 time. Hence in 4/4 time it is also necessary to COMBINE stems to produce four counts to the measure. For example, combining doubled stem values:–



OR



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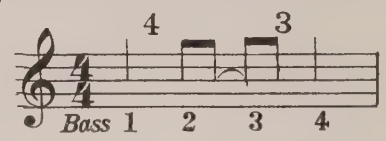
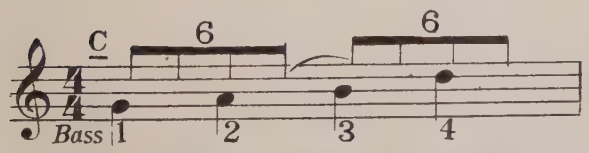
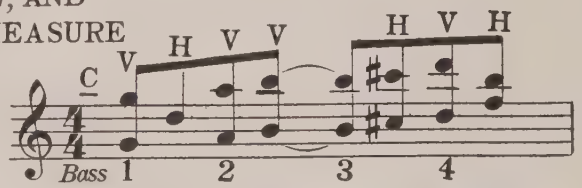


Thus it is necessary to use a "relatively" new system of stems when embellishing 4/4 time.

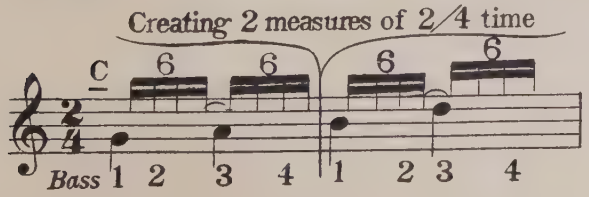
HOW TO RAG 4/4 TIME, AND HOW TO DIVIDE A 4/4 MEASURE



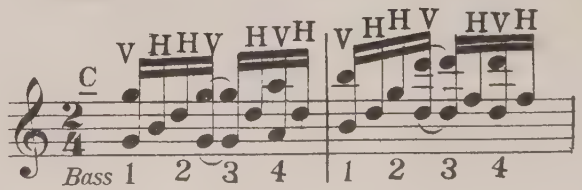
May be played



Creating 2 measures of 2/4 time



May be played



NATURAL PROGRESSIONS

(To be memorized)

Key			(x)	(y)	(z)
C	C to $\overline{C}$	F to $\overline{F}$	A to AM	D to DM	D to G to C to $\overline{C}$
G	G to $\overline{G}$	C to $\overline{C}$	E to EM	A to AM	A to D to G to $\overline{G}$
D	D to $\overline{D}$	G to $\overline{G}$	B to BM	E to EM	E to A to D to $\overline{D}$
F	F to $\overline{F}$	B♭ to $\overline{B♭}$	D to DM	G to GM	G to C to F to $\overline{F}$
B♭	B♭ to $\overline{B♭}$	E♭ to $\overline{E♭}$	G to GM	C to CM	C to F to B♭ to $\overline{B♭}$
E♭	E♭ to $\overline{E♭}$	A♭ to $\overline{A♭}$	C to CM	F to FM	F to B♭ to E♭ to $\overline{E♭}$

The columns marked (x) and (y) are usually immediately followed by one of the 4 Primary Chords on the Chord Chart. The first chord in column (x) may also be followed by the four chords in column (z) thus making a progression of 5 Chords. Above table shows the Natural Progression of Chords in Popular Music. In each key progressions read from left to right. The combination in each column represents a separate and independent progression. Memorize the above table. Learn to anticipate the Chord next to use.

COMPLETE CHORD PROGRESSIONS

Key					
C	C to $\overline{C}$	F to $\overline{F}$	A to AM	D to DM	D to G to C to $\overline{C}$
G	G to $\overline{G}$	C to $\overline{C}$	E to EM	A to AM	A to D to G to $\overline{G}$
D	D to $\overline{D}$	G to $\overline{G}$	B to BM	E to EM	E to A to D to $\overline{D}$
A	A to $\overline{A}$	D to $\overline{D}$	G♭ to G♭M	B to BM	B to E to A to $\overline{A}$
E	E to $\overline{E}$	A to $\overline{A}$	D♭ to D♭M	G♭ to G♭M	G♭ to B to E to $\overline{E}$
B	B to $\overline{B}$	E to $\overline{E}$	A♭ to A♭M	D♭ to D♭M	D♭ to G♭ to B to $\overline{B}$
G♭	G♭ to $\overline{G♭}$	B to $\overline{B}$	E♭ to E♭M	A♭ to A♭M	A♭ to D♭ to G♭ to $\overline{G♭}$
F	F to $\overline{F}$	B♭ to $\overline{B♭}$	D to DM	G to GM	G to C to F to $\overline{F}$
B♭	B♭ to $\overline{B♭}$	E♭ to $\overline{E♭}$	G to GM	C to CM	C to F to B♭ to $\overline{B♭}$
E♭	E♭ to $\overline{E♭}$	A♭ to $\overline{A♭}$	C to CM	F to FM	F to B♭ to E♭ to $\overline{E♭}$
A♭	A♭ to $\overline{A♭}$	D♭ to $\overline{D♭}$	F to FM	B♭ to B♭M	B♭ to E♭ to A♭ to $\overline{A♭}$
D♭	D♭ to $\overline{D♭}$	G♭ to $\overline{G♭}$	B♭ to B♭M	E♭ to E♭M	E♭ to A♭ to D♭ to $\overline{D♭}$

TABLE SHOWING CHORDS TO HARMONIZE EACH NOTE OF A SCALE

Sharps and Flats	Key									
								S		← 3rd Accompaniment
		$\overline{4}$			S	S		T		← 2nd Accompaniment
		T	S	T	$\overline{4}$	T	$\overline{4}$	S	T	← 1st Accompaniment
O	C	C	D	E	F	G	A	B	C	
1♯	G	G	A	B	C	D	E	F♯	G	
2♯	D	D	E	F♯	G	A	B	C♯	D	
3♯	A	A	B	C♯	D	E	F♯	G♯	A	
4♯	E	E	F♯	G♯	A	B	C♯	D♯	E	
5♯	B	B	C♯	D♯	E	F♯	G♯	A♯	B	
6♯	F♯	F♯	G♯	A♯	B	C♯	D♯	E♯	F♯	
1♭	F	F	G	A	B♭	C	D	E	F	
2♭	B♭	B♭	C	D	E♭	F	G	A	B♭	
3♭	E♭	E♭	F	G	A♭	B♭	C	D	E♭	
4♭	A♭	A♭	B♭	C	D♭	E♭	F	G	A♭	
5♭	D♭	D♭	E♭	F	G♭	A♭	B♭	C	D♭	
6♭	G♭	G♭	A♭	B♭	C♭	D♭	E♭	F	G♭	
	Degrees	1	2	3	4	5	6	7	8	Degrees

T means Tonic of Key.
S means Seventh of Key.
$\overline{4}$ means Tonic, indicated by letter shown in 4th Degree of Key.

The 1st Accompaniment to C Scale follows:

Notes:	C	D	E	F	G	A	B	C
Chords:	$\overline{C}$	$\underline{C}$	$\overline{C}$	$\overline{F}$	$\overline{C}$	$\overline{F}$	$\underline{C}$	$\overline{C}$

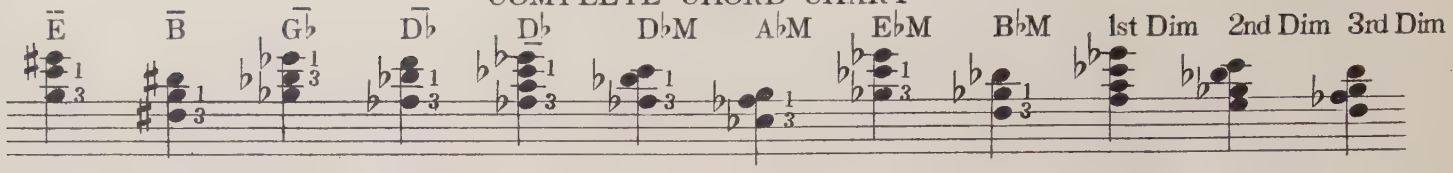
Student will play ALL Scales using 1st, 2nd, 3rd Accompaniment to each. This practice is recommended daily.

HARMONIZING A MELODY

Count 1 2 3 4 in both 4/4 and 2/4 time. Generally the 1st and 3rd counts of a melody require harmonizing. These are usually members of the Chord. Melody Notes occuring on the 2nd and 4th counts are Passing Notes, frequently. Passing Notes are NOT harmonized, usually. In Waltz time the 1st count is usually harmonized; the Passing Notes ordinarily fall on the 2nd and 3rd counts. Your ear must determine if a 1st, 2nd or 3rd Accompaniment is to be used, OR, whether the Melody Note belongs to a Key other than that in which the piece is written. In the later case, harmonize the Melody in the NEW key.

Consult Chord Chart for 12 Natural Chords in each Key.
Memorize the Table of "Natural Progressions". *See page 22A*
Usually it requires but one Chord to harmonize each measure.
Avoid frequent changes of Chord.
The long notes are usually chord tones, hence are harmonized.
Short tones are Passing Notes, ordinarily.
The melody itself travels the chord tones, thus reflecting the harmony.
Look forward. Chord is known by what it does — its progression.
Accidentals in melody often reflect the chord to use.

COMPLETE CHORD CHART



C	O	C	F	C	G	E	F	D	DM	A	AM	G	EM	1 Dim
G	1♯	G	C	G	D	B	C	A	AM	E	EM	D	BM	2 Dim
D	2♯	D	G	D	A	G♭	G	E	EM	B	BM	A	G♭M	3 Dim
A	3♯	A	D	A	E	D♭	D	B	BM	G♭	G♭M	E	D♭M	1 Dim
E	4♯	E	A	E	B	A♭	A	G♭	G♭M	D♭	D♭M	B	A♭M	2 Dim
B	5♯	B	E	B	G♭	E♭	E	D♭	D♭M	A♭	A♭M	G♭	E♭M	3 Dim
F♯	6♯	G♭	B	G♭	D♭	B♭	B	A♭	A♭M	E♭	E♭M	D♭	B♭M	1 Dim
F	1♭	F	B♭	F	C	A	B♭	G	GM	D	DM	C	AM	3 Dim
B♭	2♭	B♭	E♭	B♭	F	D	E♭	C	CM	G	GM	F	DM	2 Dim
E♭	3♭	E♭	A♭	E♭	B♭	G	A♭	F	FM	C	CM	B♭	GM	1 Dim
A♭	4♭	A♭	D♭	A♭	E♭	C	D♭	B♭	B♭M	F	FM	E♭	CM	3 Dim
D♭	5♭	D♭	G♭	D♭	A♭	F	G♭	E♭	E♭M	B♭	B♭M	A♭	FM	2 Dim

Tonic Chords are formed on 1-3-5 Degrees of all Major Scales
Seventh Chords are formed on 2-4-5-7 Degrees of Major Scales
Minor Chords are formed on 1-2½-5 Degrees of Major Scales
Diminished Chords are formed on 12 Tones of Chromatic Scale
Altered Chords, Mixed Chords, etc, are ignored in this Course
("Seventh" Chords are merely the Dominant Triad, of any key, with the Seventh added)

CHORDS USED

C	G	D	A	E	B	F	B♭	E♭	A♭	D♭	G♭	1 Dim
C	G	D	A	E	B	F	B♭	E♭	A♭	D♭	G♭	2 Dim
CM	GM	DM	AM	EM	BM	FM	B♭M	E♭M	A♭M	D♭M	G♭M	3 Dim

TRANSPOSITION means playing a piece in a different key than written. Useful in vocal accompaniments, also orchestra work. It is utterly impossible to transpose AT SIGHT, note for note, to a remote key (C to G♭) any piece having a good arrangement. One accomplishes a creditable feat to read EXACTLY as written—at sight. Some performers write out by hand a manuscript copy in the desired new key. This plan is long and tedious, so to shorten, musicians resort to "faking." This is the only practical process for transposing. Our Method will enable pupils to cultivate it quickly. The time necessary for transposition will vary from a once-playing-over (by a clever ear player) to **3** or **4** minutes, by the Method outlined below.

BY EAR. All pieces end on the keynote in which they are written so to transpose by EAR simply strike the keynote of the New key. This represents the "End" of the piece. Your ear will then carry you back to the place of beginning and the proper note to strike first. The melody is then continued (by ear) in octaves, double filled, with the right hand. The left hand chords will be determined by ear and fit to the melody through the "count" per system.

BEGINNERS, having no scale or key knowledge will transpose by the letter-system as follows: FIRST, go through the song as written and determine the proper left hand chords in the original key. Write these chords over each measure of the Voice Part. Then turn to the Chord Chart, Page **38**, and ascertain their relative chords in the desired NEW key. Write these chords with a red pencil directly over the ones in the original key (the chord chart has the relative chords arranged vertically and joined by dotted line, Page **38**. Glance up, or down, the same column to the desired NEW key and the corresponding chord.) SECOND. By letter, write under each note in the Voice Part its equivalent in the NEW key. To obtain this relative or new Voice note use this table:

	Key	**1 — 2 — 3**	**4 — 5 — 6 — 7**	**8** Degrees
0	C	C — D — E	F — G — A — B	C
1♯	G	G — A — B	C — D — E — F♯	G
2♯	D	D — E — F♯	G — A — B — C♯	D
3♯	A	A — B — C♯	D — E — F♯ — G♯	A
4♯	E	E — F♯ — G♯	A — B — C♯ — D♯	E
5♯	B	B — C♯ — D♯	E — F♯ — G♯ — A♯	B
6♯	F♯	F♯ — G♯ — A♯	B — C♯ — D♯ — E♯	F♯
1♭	F	F — G — A	B♭ — C — D — E	F
2♭	B♭	B♭ — C — D	E♭ — F — G — A	B♭
3♭	E♭	E♭ — F — G	A♭ — B♭ — C — D	E♭
4♭	A♭	A♭ — B♭ — C	D♭ — E♭ — F — G	A♭
5♭	D♭	D♭ — E♭ — F	G♭ — A♭ — B♭ — C	D♭
6♭	G♭	G♭ — A♭ — B♭	C♭ — D♭ — E♭ — F	G♭
	Degrees	**1 — 2 — 3**	**4 — 5 — 6 — 7**	**8** Degrees

The dash between certain letters indicates the presence of Half-Steps. Between the 3-4 degree & 7-8 degree there are none.

RULE: Determine the degree of the scale. Consult the same column vertically, up or down, for the corresponding degree (letter) in any Key. When the Voice Part shows an accidental if a ♭ to the left, if a ♯ to the right of a given letter. Example: B♭ in the key of D would be struck A♭ in the key of C. Observe that B♭ is the **5½** degree of Key D, and A♭ is the **5½** degree Key C.

Continue in this manner with EACH Voice Note. At this point you have the relative notes of the melody written under the Voice Part by LETTER, also the relative chords written over the measures in Red pencil: so proceed as usual to erect octaves on the melody notes (letters) in the NEW key, and play the red chords in the left hand. Double fill right hand. Embellish to suit your fancy. This "letter system" eliminates the necessity of carrying the new signature mentally, a feature for Beginners.

ADVANCED PLAYERS proceed as follows: Play from the Voice Part exclusively. FIRST, mentally erase the original signature substituting the new key-signature. Indelibly impress on your mind which notes are sharped (♯) or flatted (♭) in new key. SECOND. Do not use "letters" as recommended for beginners. Instead with a lead pencil mark a little "dot" above or below EACH Voice Note, depending on the key to which transposition is desired. This "dot" represents the new Voice Note in the New key. From the ORIGINAL KEY NOTE ascertain the distance (degrees) to the NEW KEY NOTE, up or down. In transposition greater than a third select the point that will enable you to compute from line to line, or space to space. Avoid transposing from line to space, and vice versa. Example: If song written in Key G is to be transposed to key D mark the little dots OVER each Voice Note because it is easy to compute D on the second line above G, and hard to figure the D below as it is in a space. It is obvious that the little "dot" will be written on the second line (or second space) above ALL Voice Notes throughout the entire song; also bear in mind to sharp every F and C per new signature, Key D. Compute the note then strike it in any register on the piano **8va**. . . **16va**. . .

When transposing accidentals (♯ ♭ ♮) encountered in the Voice Part, consider a kindred chromatic inflection (raising or lowering) in the NEW KEY.

As proficiency is gained eliminate writing the "dot" and MENTALLY picture a new set of Voice Notes over or under those printed. Erect octaves on the new voice notes and double fill as usual.

For left hand the chords will be determined in the original key, and marked; then consult Page **38** for relative chords in NEW key, and mark them in red pencil, also. There is no short cut or trick way of computing Bass in the new key. It must be worked out or played by ear. After writing new chords it is comparatively easy to match them to the new Voice Notes, thus effecting transposition.

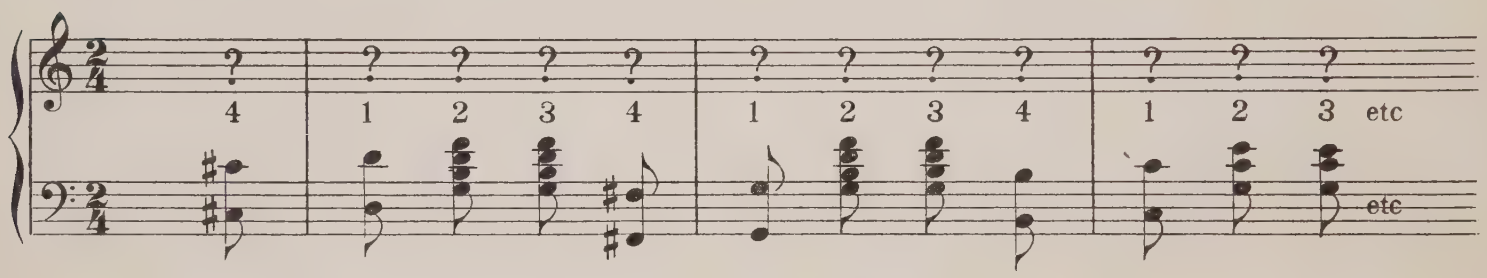
There are three other methods of transposition, namely: Degree, Sol-Fa, and Interval Systems. They are practical for single note instruments (Violin, Saxophone, Cornet etc.) but inadequate for Piano where many tones are combined simultaneously.

HALF-TONE BASS

Count 1	2	3	4
1st Octave or 3rd Octave	Chord	Chord Repeated	Half Tone below Octave to be used on Count 1 following.

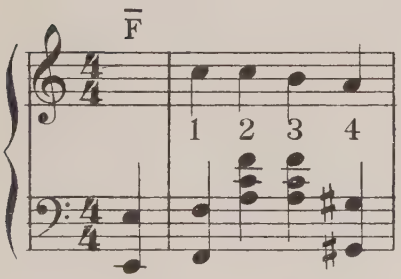
Count 1 2 3 4 to each measure, in both 2/4 and 4/4 time
Mark the count under the Voice Part, sure
Passing discord is produced on the 4th Count
Alternate between the 1st and 3rd Octaves to avoid monotony
Success in this FORM of Bass, lies in looking ahead to count 1 of the following measure (Count 4 is always the flat of count 1 following) Entrance to the NEW chord is effected on the 4th Count

Count	4	1	2	3	4	1	2	3	4	1	2	3	etc
Left Hand	C♯	D	C	C	F♯	G	C	C	B	C	C̄	C̄	etc

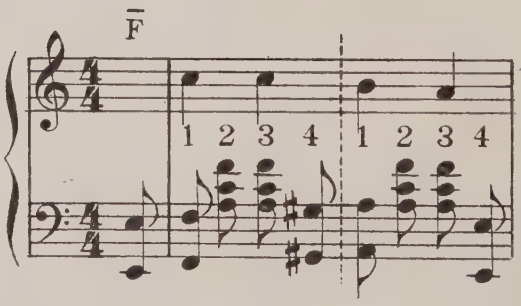


DOUBLED BASS

Any measure of 4/4 time may have the time-elements of its bass *DOUBLED* from four to eight. Simply cut the measure in half, with a lead pencil, thus creating two measures of 2/4 time. Instead of marking the time 1-2-3 4-5-6-7-8, mark it this way: 1-2-3-4 1-2-3-4 and thus reflect the "form" of striking the left hand. In double-bassing mark all half notes with 4 counts; all Quarter Notes 2 counts; eighth Notes 1 count. Mark under the Voice Part accordingly.
The "form" of striking Double Bass is identical with the Half-tone Bass above outlined. The Treble time may or not be altered.



Cutting the foregoing measure in half, and giving four Bass Counts to each half, produces the following:—



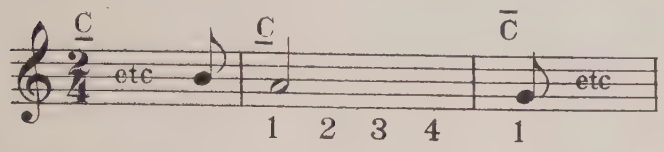
Treble Notes not changed

Bass Elements DOUBLED to 4 Octaves and 4 chords

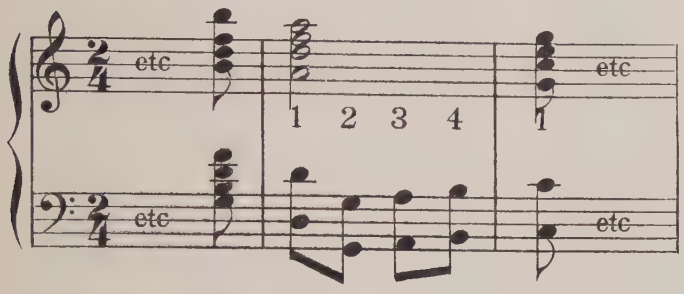
The Advance, Delay, Metres, Arpeggios, etc, etc. may be applied to both the above styles of Bass; thus making complex syncopation. Both the above "forms" of Bass should be made automatic just as the Alternate Bass, first learned, is now mechanical. Alternate Bass and Half-tone Bass may be used in either 2/4 or 4/4 time. Doubled Bass may be used ONLY in legitimate 4/4 time.
Examples of Half-tone and Doubled Bass are found in the back of this Book.

DIATONIC AND CHROMATIC BASS

Any style of bass may have substituted for it, fragments of the Diatonic or Chromatic Scale, on counts 2 3 4 in ANY measure. Count 1 *must* employ either the 1st or 3rd Octave of the chord governing that particular measure. This form is very effective when the printed Voice Note is held a full measure.

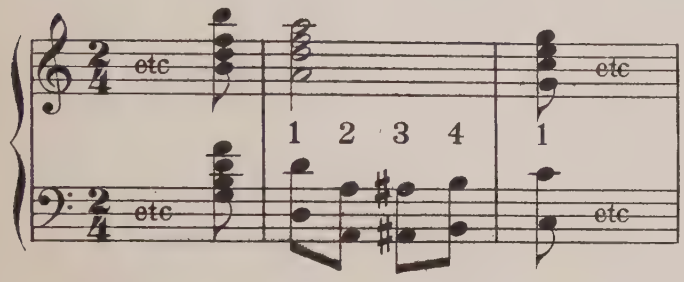


Foregoing measure represents the Voice Part as written. Observe the change of chord from C to C̄.



DIATONIC

The Bass element on Count 1 is never altered. Look forward. Start Count 2 a Diatonic fourth *Below* the octave to be used on Count 1 of the following measue. Look forward.



CHROMATIC

The Bass element on Count 1 is never substituted. Look ahead, (to your landing place on count 1 of the following measure – then) start count 2 a chromatic fourth below that particular note. Look ahead.

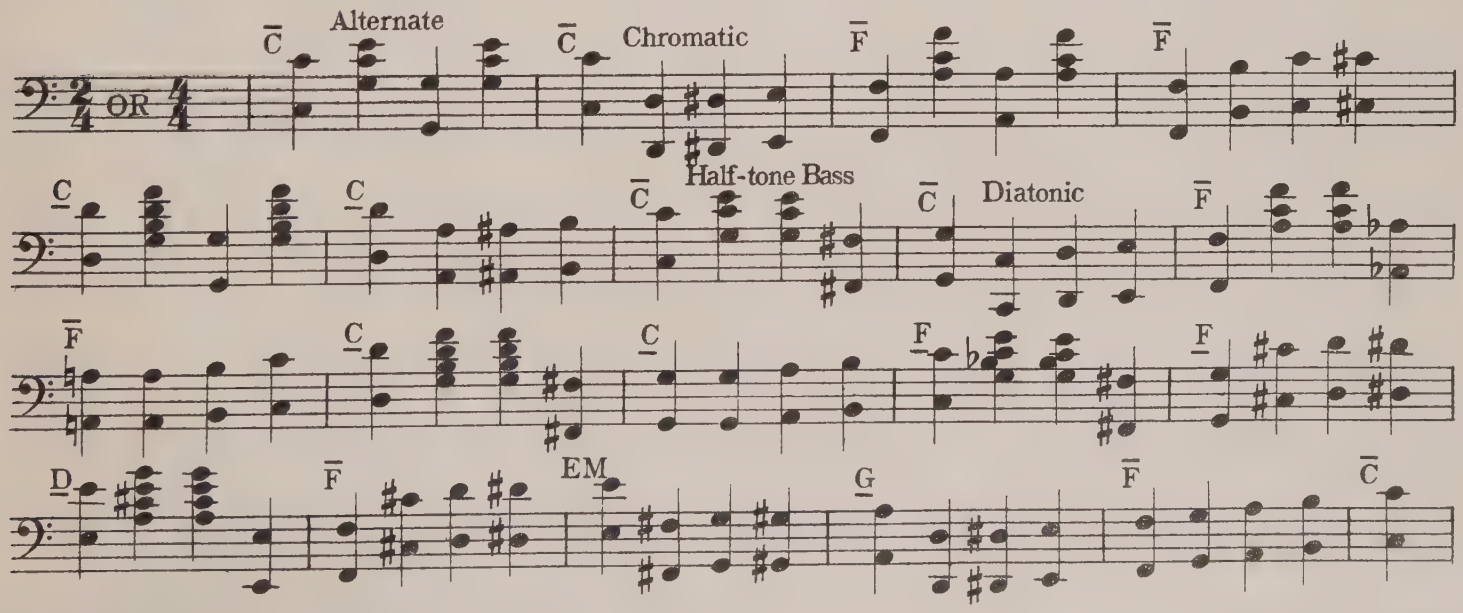
DIATONIC BASS (Structure)

Count 1 Either 1st or 3rd Octave of chord governing measure
Count 2 A Diatonic fourth below Octave to be used on Count 1 following
Count 3 A Diatonic third below Octave to be used on Count 1 following
Count 4 A Diatonic second below Octave to be used on Count 1 following

CHROMATIC BASS (Structure)

Count 1 Either the 1st or 3rd Octave of chord governing measure
Count 2 A Chromatic fourth below Octave to be used on Count 1 following
Count 3 A Chromatic third below Octave to be used on Count 1 following
Count 4 A Chromatic second below Octave to be used on Count 1 following

Analyze the following Basses; then carry your knowledge into the sheet music:–



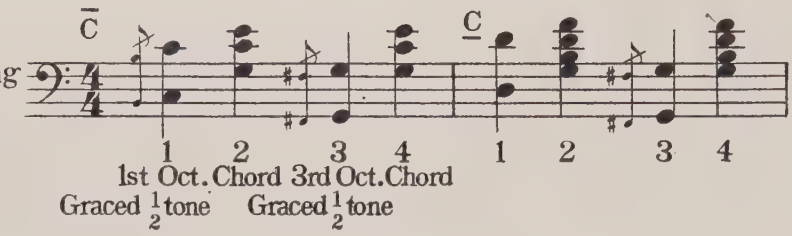
NOTE the last four measures anticipate the 1st octave of the required chord on Count 1; constituting an exercise in "looking forward" Examples of Diatonic and Chromatic Bass are found in the back of this Book.

BASS FORMS

Practice with each Chord on "Chord Chart"

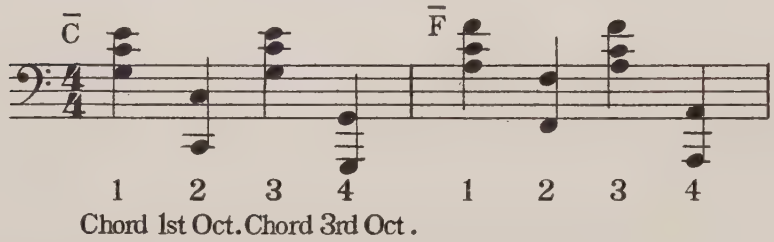
Substitute these Forms, for the Bass printed in the sheet music, on Counts 1 2 3 4 . Color each piece with a variety of Bassing.

Slow Drag Bass



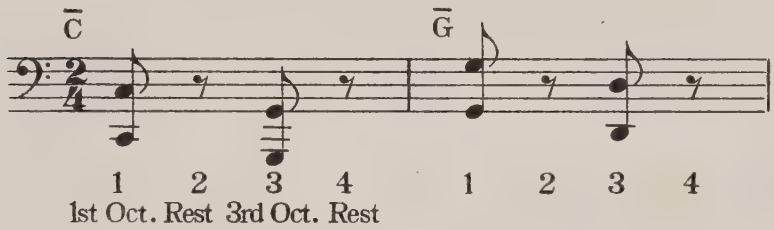
1st or 3rd octave preceded by its Half-tone, graced. Employ ad lib, only in 4/4 time "Alternate Bass".

Reverse Bass



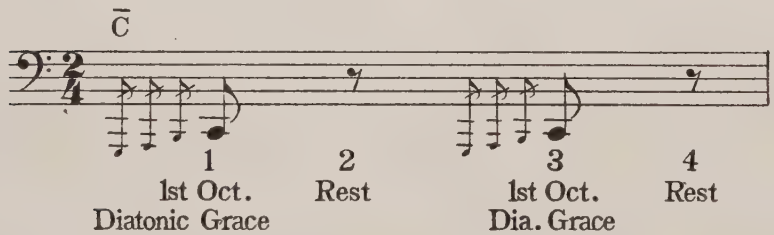
This Style of Bass should be used sparingly. Difficult to do.

Popular Style



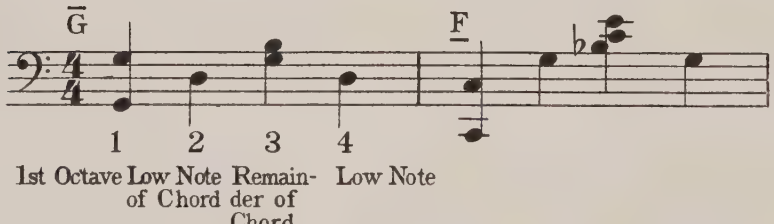
Omit Chord on counts 2 and 4 throw 1st and 3rd octaves low in the Bass. This Bass will support any Melody.

Drum Bass



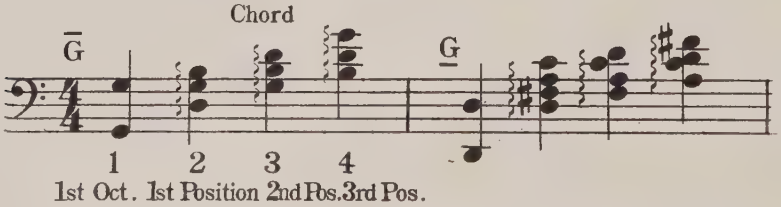
Employ when there are 4 or more Voice Notes in a measure. Bass may use either the 1st or 3rd Octave.

Ballad Bass



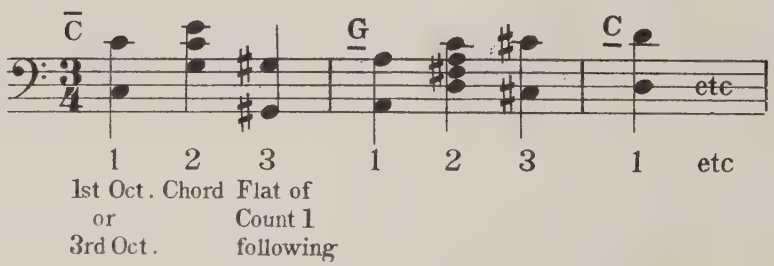
Break the Chords as here shown. For slow types of music.

Inversion Bass



Foregoing style is suitable for sentimental Songs, etc.

Cabaret Bass



Very effective when Waltz-Ragging

Climax Bass

1st Oct. or 3rd Oct. — Chord — A chromatic 3rd below Count 1 following — A chromatic 2nd below Count 1. following

Counts 3 and 4 may also be struck Diatonically (up or down) landing on ANY chord tone on count 1

Hatfield Bass

For $\frac{6}{8}$ or $\frac{12}{8}$ time. Good musicianship will permit the use of this Bass to a $\frac{4}{4}$ Melody, striking 12 Bass elements to each measure.

Double Waltz Bass

For Ballads in Double Waltz Form

"Crash" Bass

Strike black notes with fleshy part (heel) of L.H. with Half-tone, only, in Half-tone Bass, on 4th Count.

City Style

When using Diatonic or Chromatic Bass, grace Lower member of Octaves on counts 2 3 4

See-Saw Bass

Octaves not used. Lends volumn to Rags.

Double See-Saw

When Double Bassing observe the Chord change is made on the 4th Count. Thus creating a discord.

Over-Octave Bass

Select 3 tones from ANY chord, strike in over-octave form on Count 1 *See "I Like You"*

Keene Bass

Fill the octaves with the Index finger (a 5th above root)

Scale Bass

Look ahead to Count 1 (*) of the following measure. Start the scale an octave below that note.

Skip Bass

Rest on the 3rd Count. In some melodies this style is effective

Organ Bass

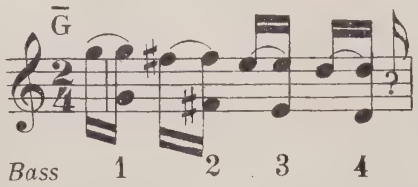
Play 8 ..... Lower .....

Octaves thrown low will support any melody. Useful for off hand work or a "forced put".

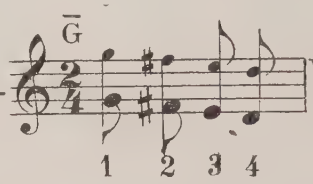
TREBLE FORMS

Substitute the elements obtained FROM the melody and its accompaniment FOR the elements contained in the Form. Same being an exchange or supplanting of kindred tones – not transposition.

Breaking Octaves

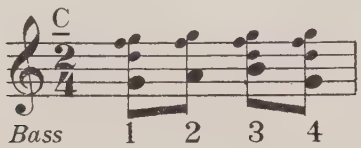


Instead of:–

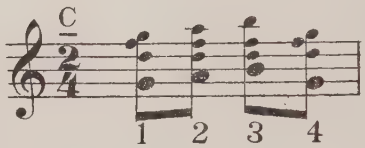


Waterman Break. Advance upper voice note. Break down to regular count. Copyrighted 1918

Thumb Melody

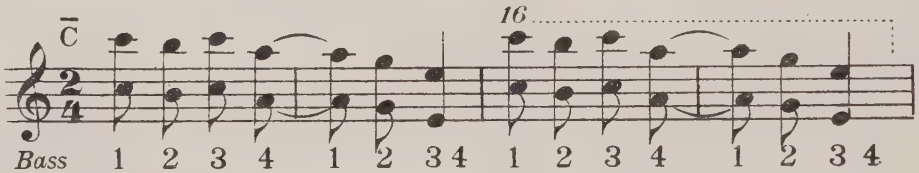


Instead of:–



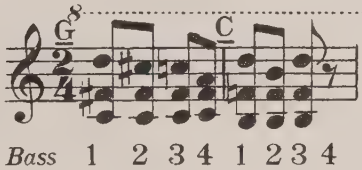
Thumb Melody when Voice Notes trend upward and within Chord: Chord Tones on top and Voice Notes at bottom.

Repeated Phrases

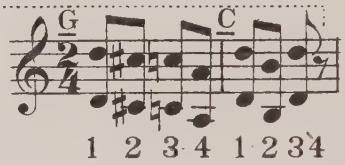


When measures or strains are repeated – play the repeated portion 8····· or 16·····

Over Octave Style

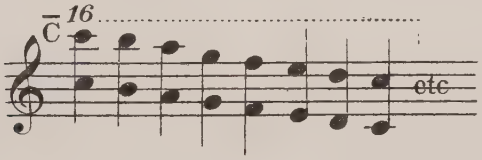


Instead of:–



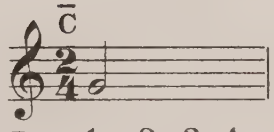
Employ with any Voice Note with any Chord of Seventh. Substitute a chord tone for lower member of R.H. Octave. Fills may be used.

Octave Glide

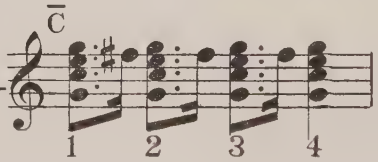


Curl the Right thumb under so the thumb nail strikes the lowest tone of the octave – glide down the Keyboard – any distance any speed – any time – to your landing place

Half-tone with Melody Note

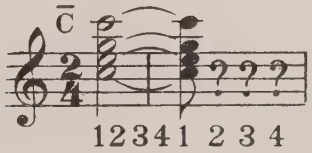


May be played:–

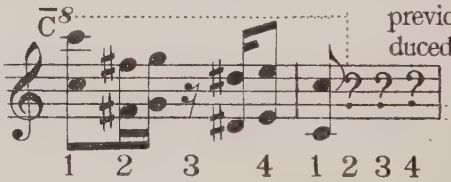


Break No. 2. Any printed Voice Note held for more than 1 Count may be struck (repeated) during the time period, the Half-tone as previously illustrated may be introduced.

Half-tone with Fills

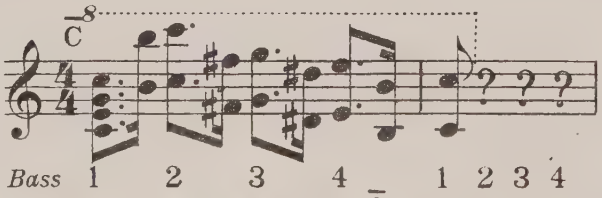


May be played:–



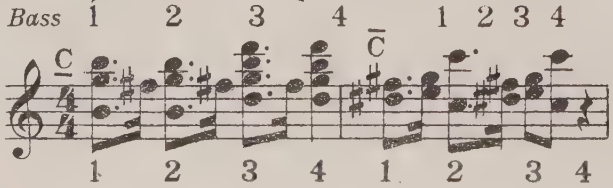
For filling any tied space. Observe the accidentals are merely half tones of the fills.

Half tone with all Chord Members

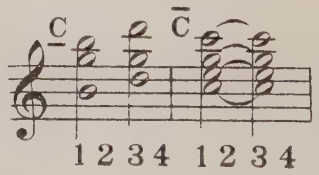


The above "Tied measure" may also be played as shown in foregoing. The Half tone in this instance may be construed as a grace note.

Half Tones with fills

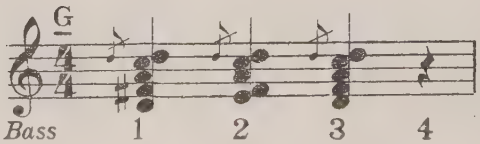


Instead of:–



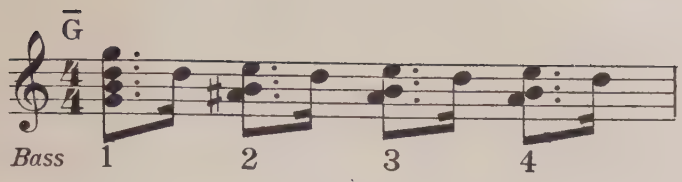
Suggesting Half Tones in filling spaces

Raise and Grace Combined



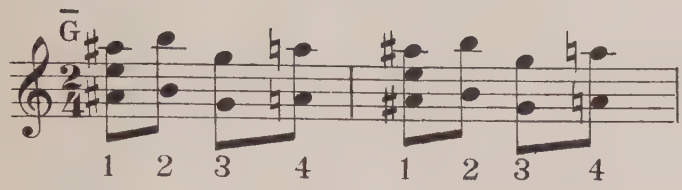
Raise the lower melody note a whole tone (sometimes a half-tone) and grace the upper melody note; when any Voice Note is held 3 counts, or more.

Chinese Discord



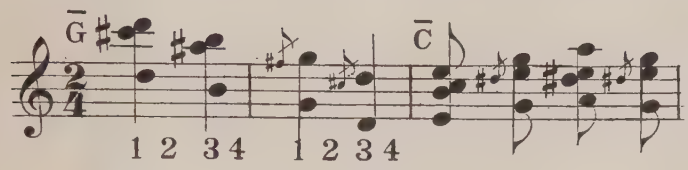
Use, this, or a fragment of same, with any Tonic Chord, to fill any space in the Voice Part. Strike R.H. octave with a Double fill then observe the raising and lowering of the 5th and 3rd degrees a half-step, and scale step.

Discord Treble



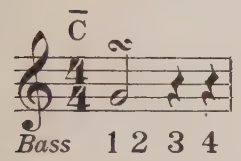
Observe the fill "E" is not a member of G Tonic Chord.

Half-tone Discord

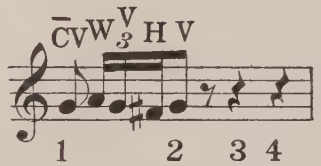


1st Measure shows $\frac{1}{2}$ tone with Voice Note
2nd Measure shows $\frac{1}{2}$ tone graced with Voice Note
3rd Measure shows $\frac{1}{2}$ tone with Fill.

Turn

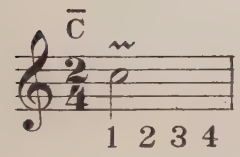


Played



V – Voice Note
W – Scale Step above Voice Note
H – Half Tone below Voice Note
3 – Triplet
In $\frac{4}{4}$ time apply to any Printed Half Note
In $\frac{2}{4}$ time apply to any Printed Quarter Note

Mordent



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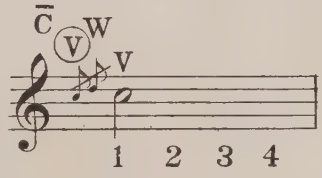
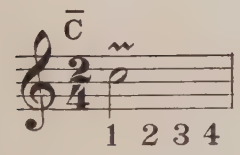
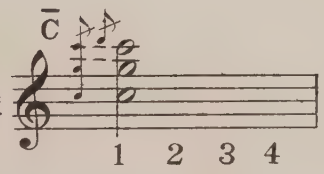


(V) – Voice Note – Graced
W – Scale Step above Voice Note-Graced
V – Voice Note held its full count
Observe occurrence of Count 1 in L.H.
Any Voice Note may be treated with the Mordent.

Octave Mordent

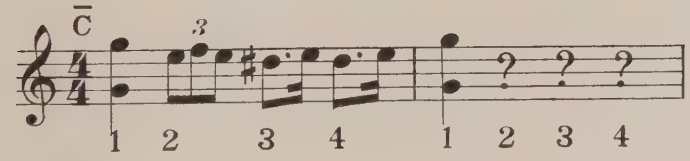


Played



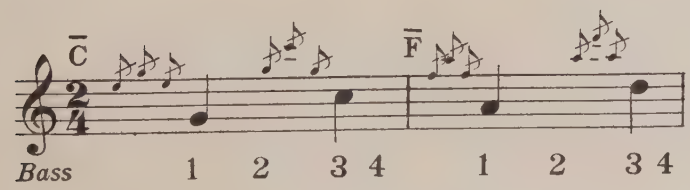
Instead of single fingering the Mordent—large hands will permit the preceeding Form with any Voice Note.

Triplet



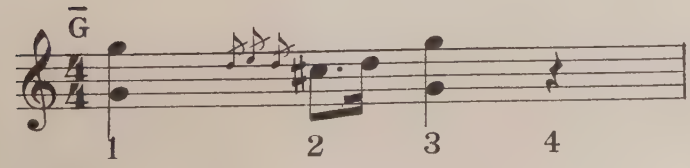
For filling space, when one Voice Note is held a full measure and then tied over the bar. In either $\frac{2}{4}$ or $\frac{4}{4}$

Bell



(*a*) Grace any Fill
(*b*) Grace upper Voice Note
(c) Grace same fill
(*d*) Strike lower Voice Note. Hold its count
Any Voice Note may be so treated

Graced Triplet



For filling a space of 3 counts

LOW FORM

LOW FORM consists in playing the melody in octaves, by placing the right little finger on each note as printed in the Voice Part. Bass is thinned to the 1st and 3rd Octaves, lowered. Complete chords are NOT used in the Bass.

NORMAL FORM consists in placing the right thumb on each Voice Note. Bass is executed normally as indicated on chord chart, pages 19-38. This form represents the System in general and as taught throughout the Course.

HIGH FORM consists in striking the Voice Notes 8va or 16va. The Bass may be executed normal or raised 8va to parallel right hand. Since the Normal and High forms agree with the Method as generally outlined in this book, it is necessary to detail the Low Form only.

RIGHT HAND IN LOW FORM

The melody, or right hand, is played in octaves as usual. However, the right little finger is placed on each Voice Note, thus throwing the right hand LOW. In other words the melody is played one octave lower than usual.

In 2/4 time mark **1 2 3 4** per measure under the notes of the Voice Part. (Consult pages 11-28.) Unoccupied counts are filled with Harmony tones. Experience proves the "Double fill" is most effective in filling these spaces (counts.) In 2/4 time there are four spaces to be filled. Hence the right hand strikes four treble elements per measure.

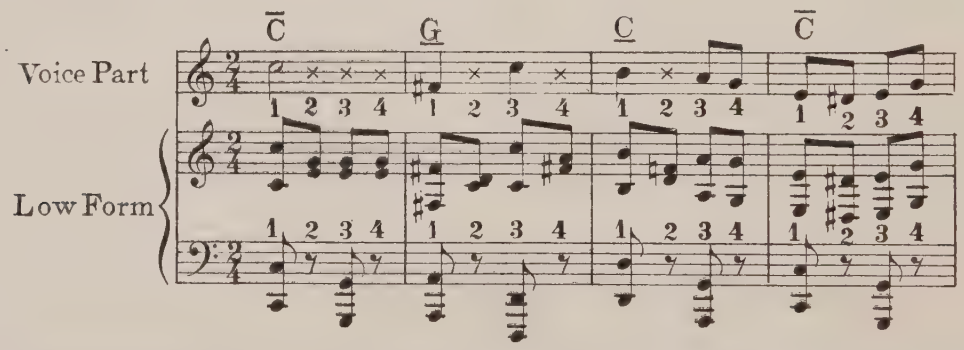
In 4/4 time give each treble note its actual count. Mark **1 2 3 4** under the Voice Notes allowing four counts to each measure. Strike each melody note on its proper beat, filling the unoccupied (counts) spaces with a "double-fill."

In 4/4 time the treble elements MAY be doubled by marking **1 2 3 4, 1 2 3 4** per measure. This really creates two measures of 2/4 time. Each measure is now treated as having eight spaces. Strike the Voice-Notes on proper beats, filling the unoccupied counts with a double-fill. Do not attempt to play a 4/4 song in Doubled-Low-Form, when the Voice Part consists of whole and half-notes, generally. Select a Fox-trot having a preponderance of quarter and eighth notes, when the doubled effect is desired.

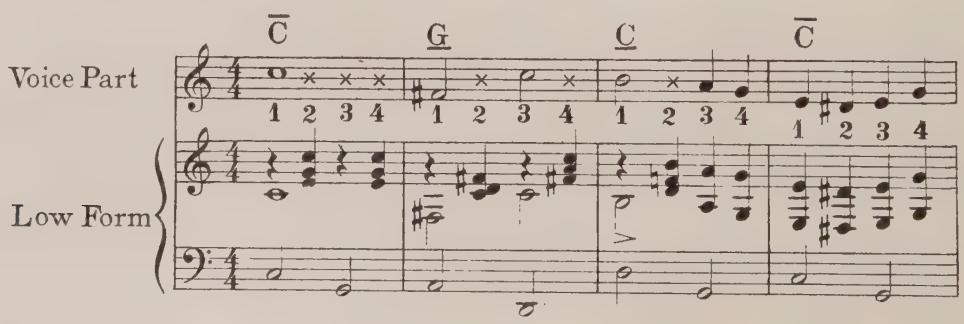
LEFT HAND IN LOW FORM

Needless to say the chords will be marked over the Voice Part. In 2/4 time mark the count **1 2 3 4** per measure (pages 11-28) In 4/4 time also mark **1 2 3 4** per measure. When 4/4 time is to be DOUBLED write the count **1 2 3 4, 1 2 3 4** in each measure. The numbers tell you what to do. In ANY and ALL cases the following will be your striking operations in the left hand: —

Count **1** strike the 1st Octave, lowered.
Count **2** rest.
Count **3** strike the 3rd Octave, lowered.
Count **4** rest.



Above example shows the STRICT application of Low Form, per rules. Analyze same. Carry these structural ideas into any song, any key, any chords, immediately. The little cross × shows the unoccupied counts to be "double-filled." Treat any 4/4 melody similarly



In above example the Treble shows the "Thumb" melody, the remaining elements being broken upward on spaces This process could be reversed by "little fingering" the melody and breaking downward. Observe in first measure the omission of the "Fill" on count **3** in Treble, which is permissible. Notice also the Bass uses single tones instead of the 1st and 3rd Octaves.

LOW FORM (Continued)

Instead of striking an octave on counts 1 & 3, single tones may be used. ANY tone of the Chord may also be struck on counts 1 & 3. Your ear will determine the best tone to use. The Low Form will permit an elastic treatment. The Bass should be TESTED and changed to SOUND GOOD. Expand the rigid forms. Gain a freedom. Treble notes may be repeated on unoccupied counts. Arpeggios, etc, may be used in the Treble to fill spaces. Drum Bass may be employed on Counts 1. The Tempo (time) must be fast when playing the Low Form. Accent the melody - - play the double fill and Bass elements, softly. Dotted eighth notes, followed by a sixteenth, should be played as two eighths. Alternate the two hands in tied spaces, occasionally. In the Treble it is unnecessary to strike a double fill on counts 1 & 3, because, a Bass element is struck at these points, this however is optional. The left hand may employ a chromatic run, starting 7 half-tones below any chord tone, in any tied space. Tenths may be employed ad lib.

INCOMPLETE FORMS

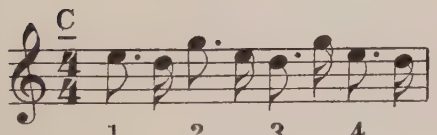
The Incomplete Form consists in playing a Single or Double-fill WITH and UNDER each Voice Note. The Voice Notes are NOT struck in Octaves, but occur at the top of every Treble Chord.

Practically all Popular Pieces are written in the Incomplete Form.

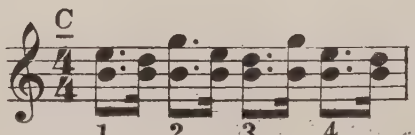
The Incomplete Form may be applied to the Voice Part of any Song. It is effective when the Voice Notes move too rapidly (have skips or dotted notes) for octaves.

As usual the Single or Double-fill lying UNDER the Voice Note, is selected from the left hand chord. Experiment teaches the Fill-in may be struck WITH the Voice Note, or, broken throughout the measure. Passing Notes may be introduced.

Voice Part

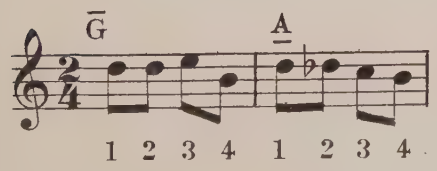


Instead of playing preceeding Voice Part in Octaves with "fill" do this

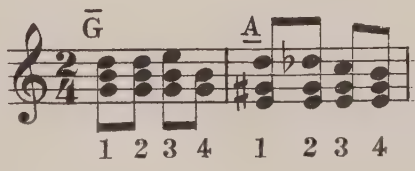


Thus using a single fill under each Voice Note

Voice Part

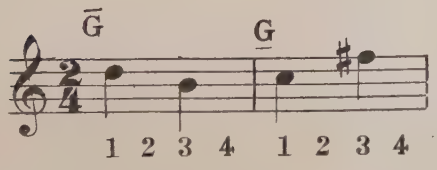


In lieu of octaves with Fill-in play the foregoing as follows:

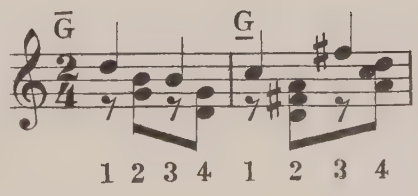


A Double-fill under each Voice Note

Voice Part

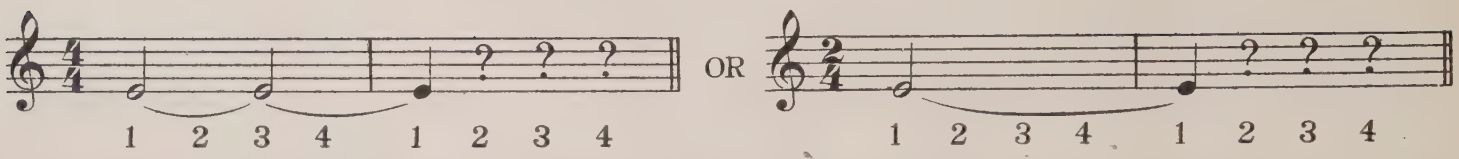


Fill is broken instead of under each Voice Note



SCALES

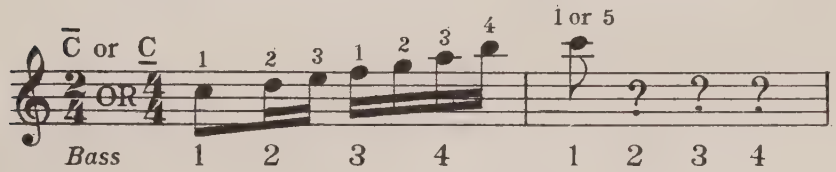
To be played with single fingers
never in Octave form



Tied measures, as shown above, are frequent in the Voice Part of Songs. To relieve the monotonous chording in the left hand, scales may be introduced in the Right Hand, in the tied space. The proper scale to use is indicated by the letter name of the chord governing, the measure. Then, simply follow the scale path, starting on the printed Voice Note (whatever it may be) and ending on the same note an octave higher. The scale paths are indicated by illustrations below. Observe the finger to use on each particular note. Always use the identical fingering – regardless where the run starts or ends. The following scales are known as the Major Scales.

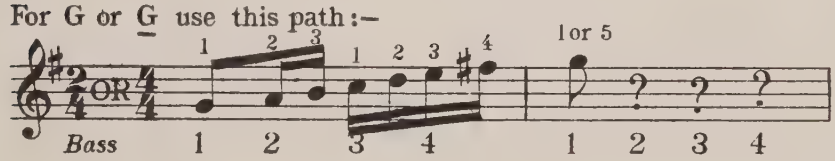
SCALE PATHS

When $\overline{C}$ or $\underline{C}$ is the measure chord; use the following path, in any register; for filling the tied space of the Voice Part. Observe the Bass.



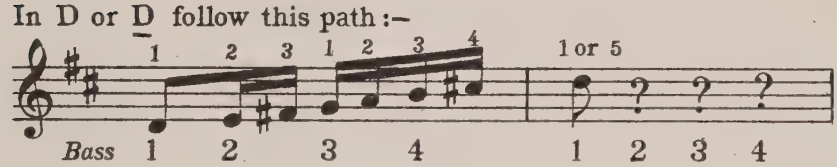
Use the same fingering ascending or descending.
In C Minor (CM) strike E♭ and A♭

For $\overline{G}$ or $\underline{G}$ use this path:–

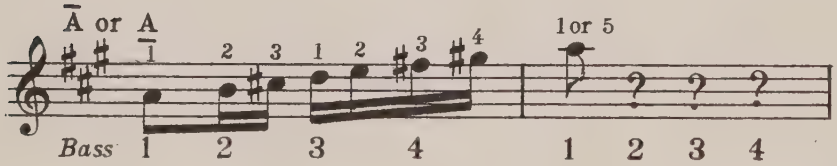


In G Minor (GM) strike B♭ and E♭

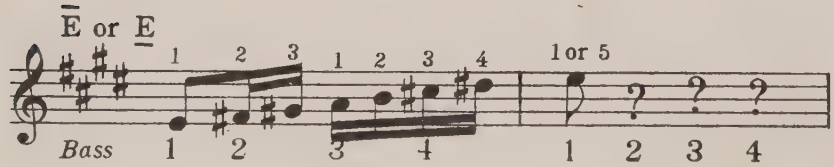
In $\overline{D}$ or $\underline{D}$ follow this path:–



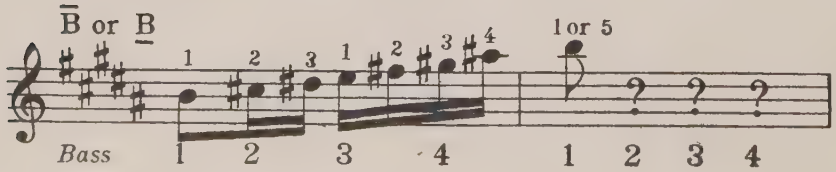
In D Minor (DM) strike F♮ and B♭



In A Minor (AM) strike C♮ and F♮

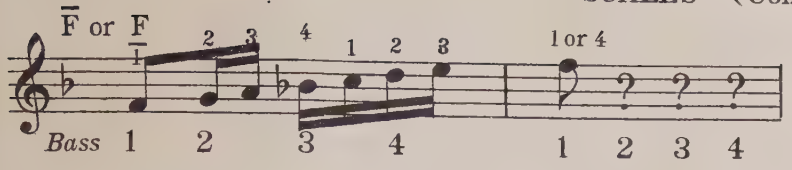


In E Minor (EM) strike G♮ and C♮

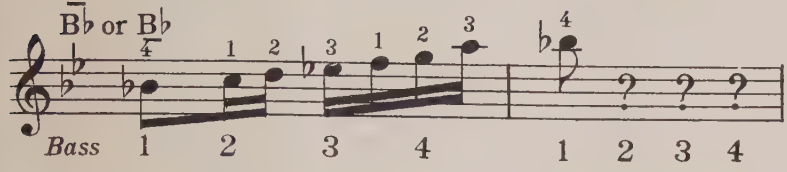


In B Minor (BM) strike D♮ and G♮

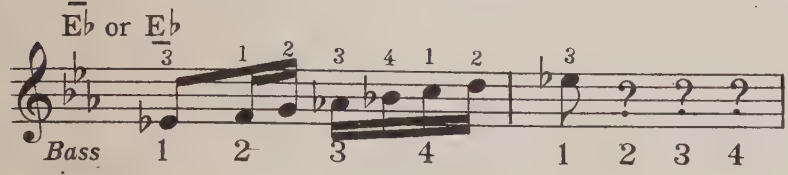
SCALES (Continued)



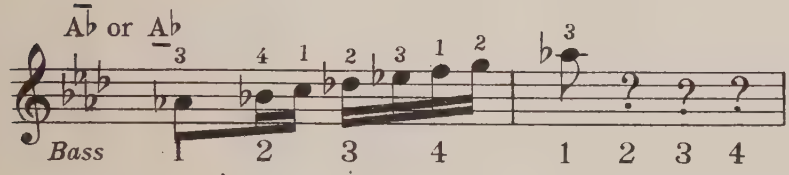
In F Minor (FM) strike A♭ and D♭



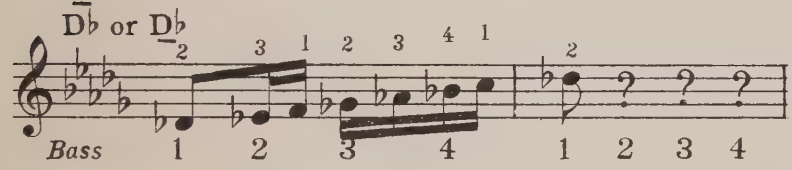
In B♭ Minor (B♭M) strike D♭ and G♭



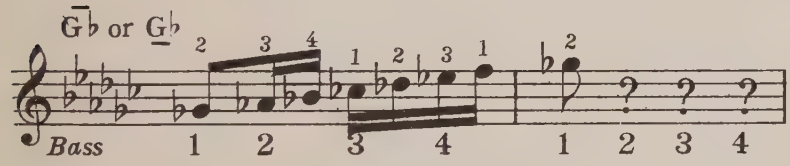
In E♭ Minor (E♭M) strike G♭ and C♭



In A♭ Minor (A♭M) strike C♭ and F♭

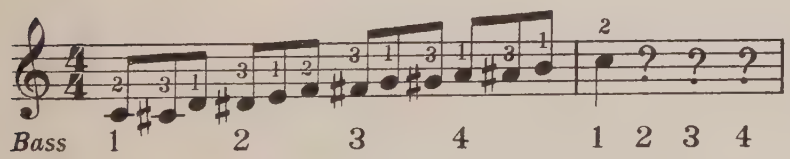


In D♭ Minor (D♭M) strike F♭ and B♭♭



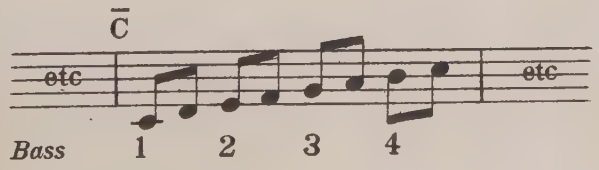
In G♭ Minor (G♭M) strike B♭♭ and E♭♭

Follow this path with ANY chord.
Used in ANY key.



Chromatic Scale in triplets. May start on any printed Voice Note, ending on the same note an octave higher. Fills the tied space.

The foregoing major and minor scales may be used in many ways. Portions, or fragments, of any scale may be employed in any "unoccupied space" of the Voice Part, in conjunction with the printed Voice Notes. A little creative ingenuity will reward you with a brilliant style of playing. For example: given the Voice Note C held a full measure. Execute the following



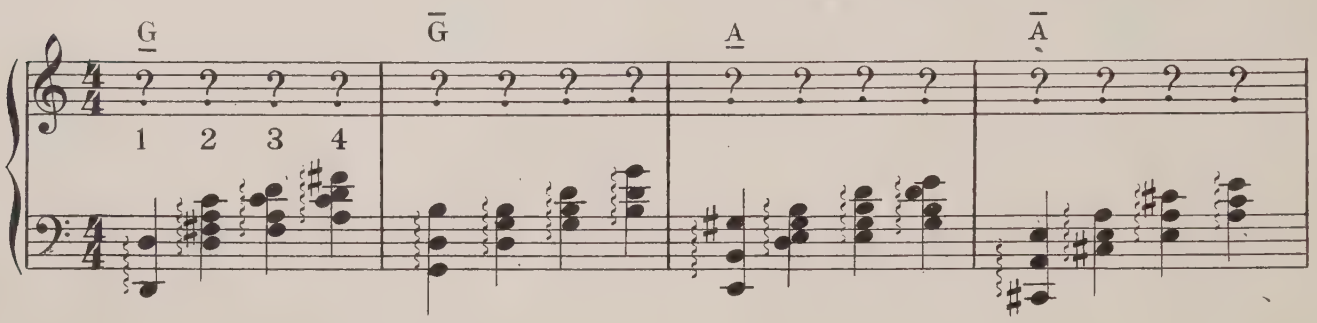
ACCOMPANIMENTS

Vocal Accompaniments may be played in two ways:–

Carry the melody in Right Hand. Chords in Left Hand, as usual.

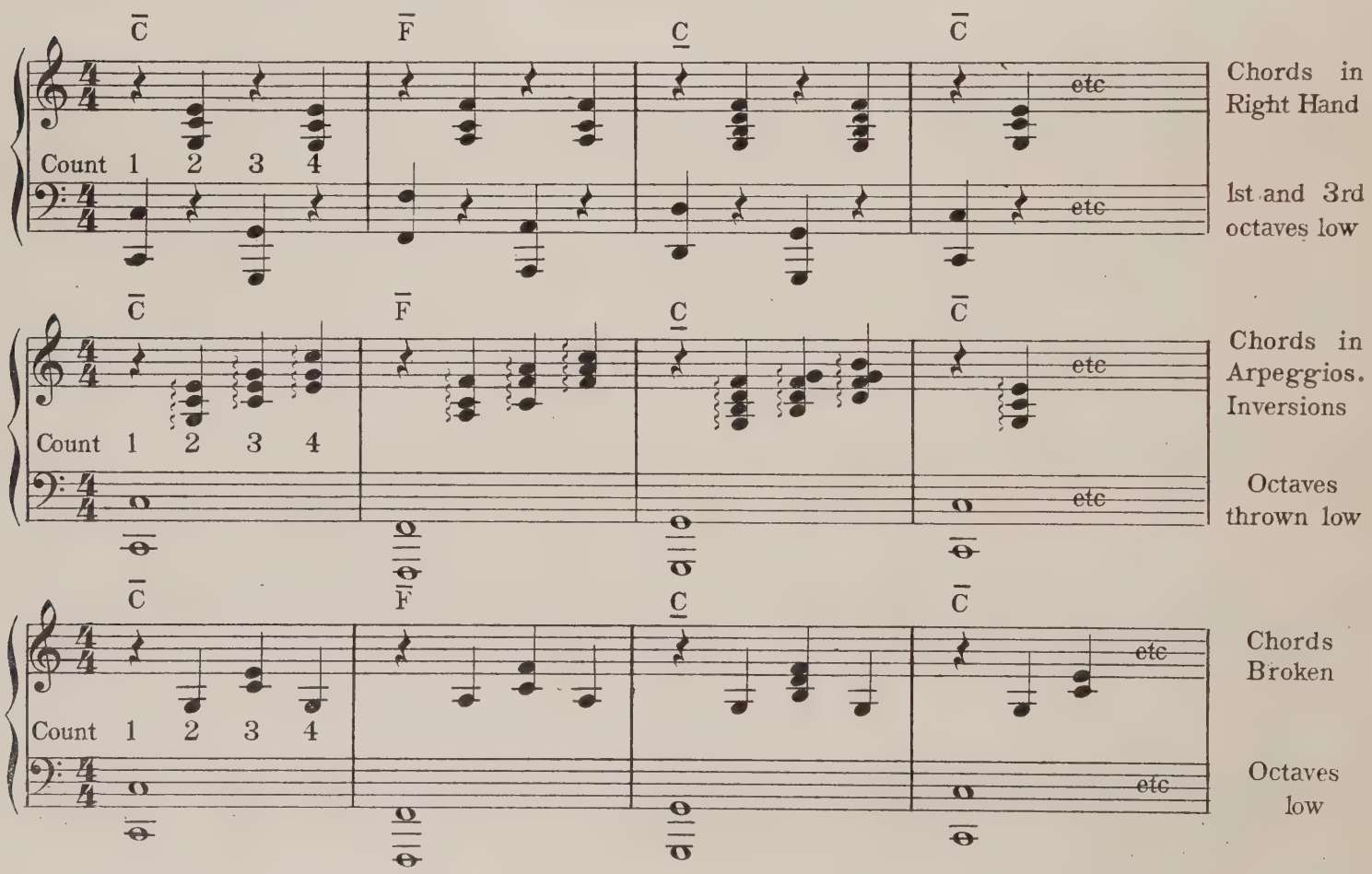
Sing the melody. Play chord accompaniment on piano with both hands.

In carrying the melody in the Right Hand, the Complete System as outlined in this book may be adhered to, generally. However, the chords should be run through the inversions, in arpeggios form, frequently:–



Use over-octaves when convenient. For Ballads etc the above style of Bass is effective. Pupil is urged to study "Bass Forms" on page 42. The styles of Bass there given will answer all types of music, and solve your Bass problems.

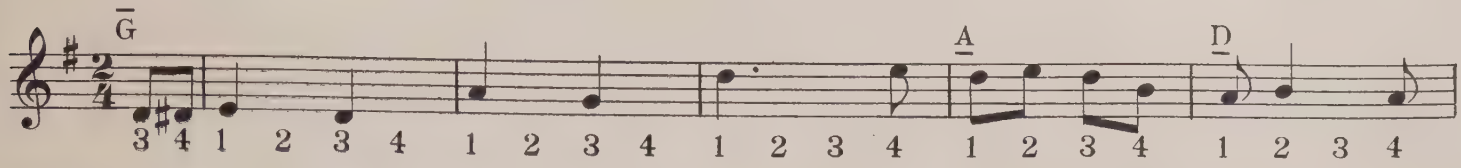
(2) When it is desirable to have the Voice carry the melody and play only the accompaniment on the piano, the following forms are suggested:–



Needless to say the chords and count should be marked in Voice Part of Song. Any Vocalist who will devote time to learning the chords, master the principals of chord determining, and study the above forms will have no difficulty in playing his own accompaniments. Above forms may be employed, in orchestra work, in lieu of reading the notes of the piano score.

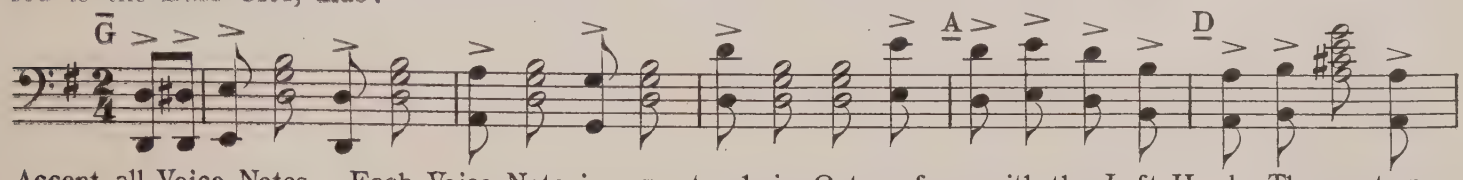
MELODY IN LEFT HAND

An entire piece (or preferably measures or strains of any piece) may be played with the accompanying chords in the Right Hand and Voice Notes in the Left Hand. First, the left hand must be worked out and practiced alone until that hand travels the road from memory – automatically. Extract from Voice Part of a song follows :–



Mark the count under the Voice Part, without fail.

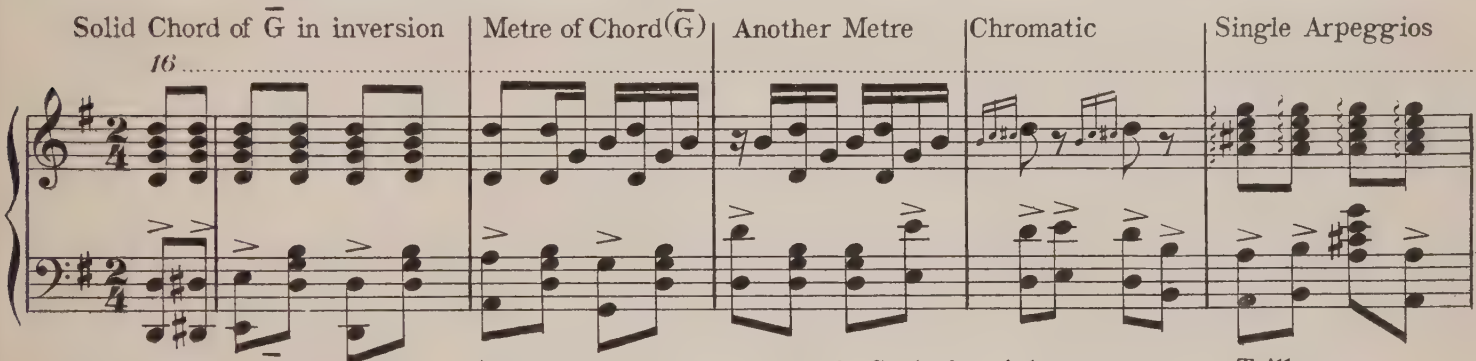
Assuming you have decided to play the above measures with the left hand, necessarily they will be transferred to the Bass Clef, thus :–

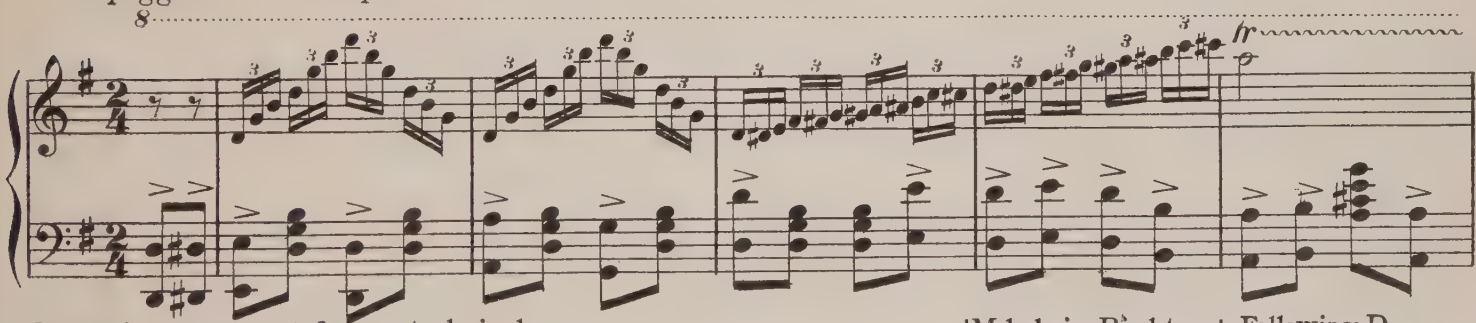


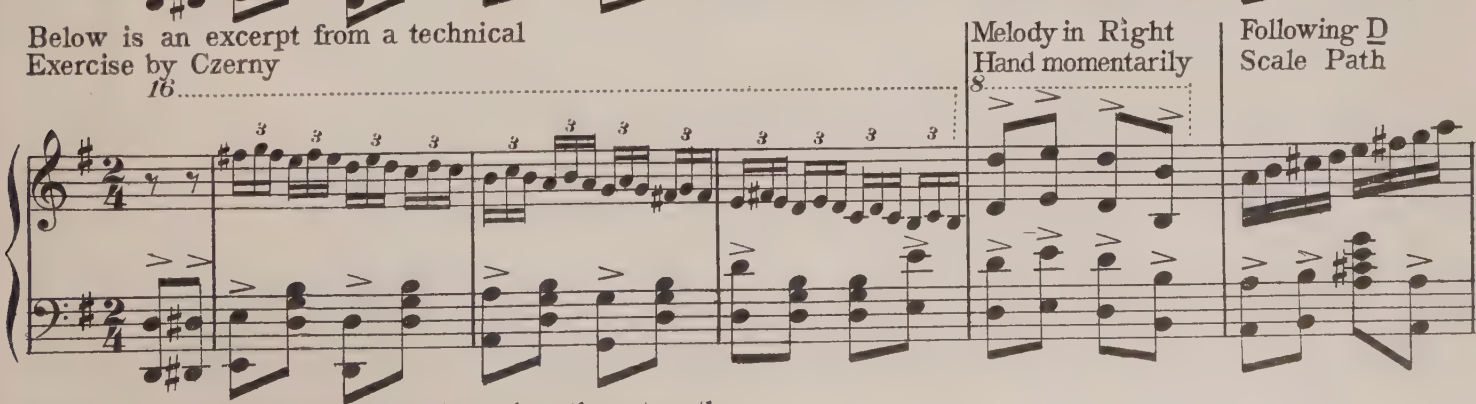
Accent all Voice Notes. Each Voice Note is now struck in Octave form with the Left Hand. The counts previously unoccupied in the Voice Part are now filled with the chord (or fragment) governing that measure. Handle all pieces according to these three principals.

ACCOMPANIMENT IN RIGHT HAND

Play the accompaniment high usually *8va*..... or *16va*..... . Right Hand material is based on the harmony therefore mark the chord in each measure of the Voice Part. From the various forms of chording that may be used in the Right Hand, the following suggestions are made :–



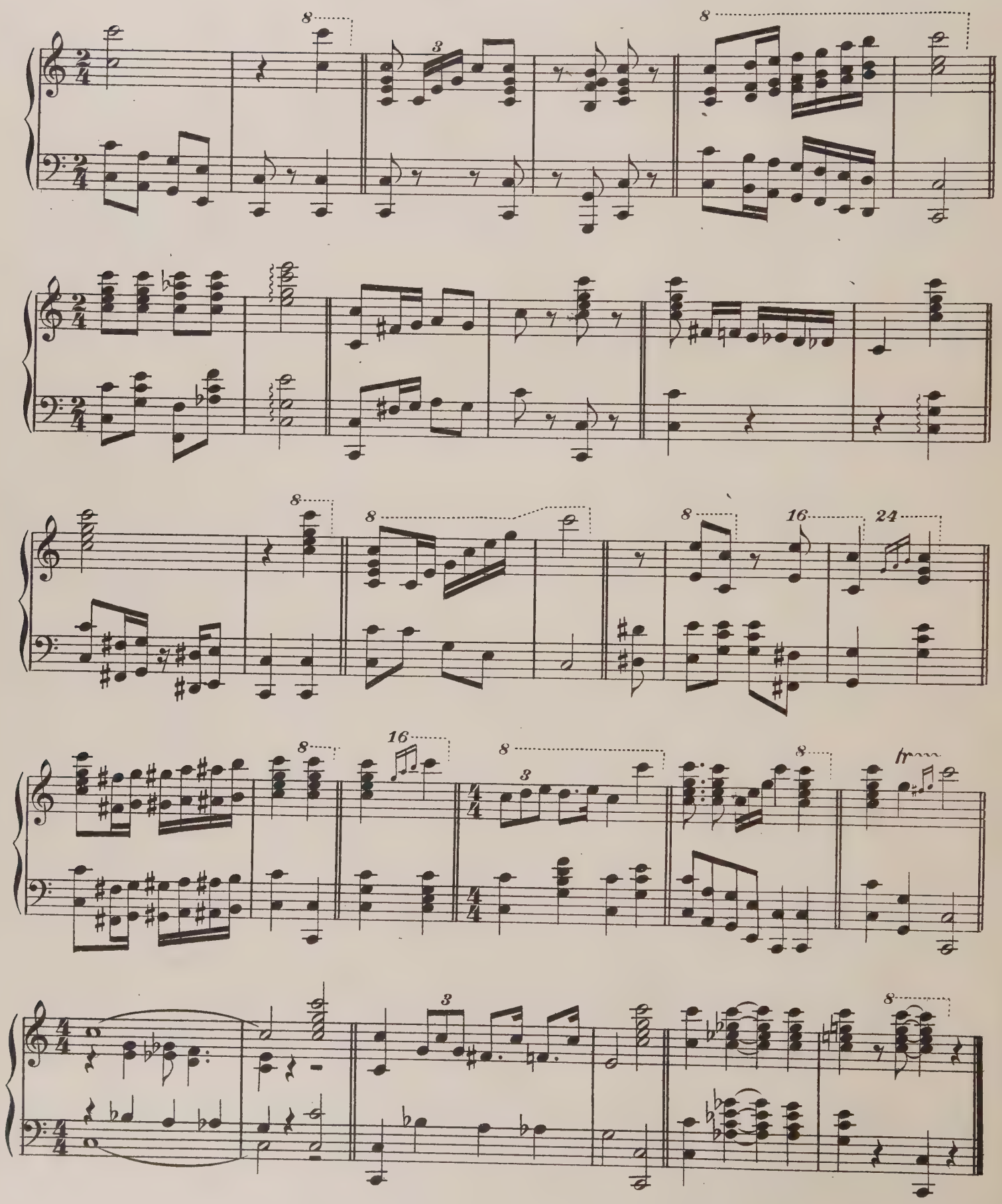




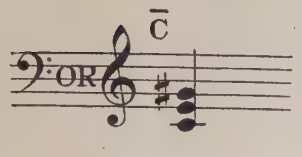
Master the hands separately – then play them together

ENDINGS

Practice the following Forms with
each Tonic Chord on the Chord Chart

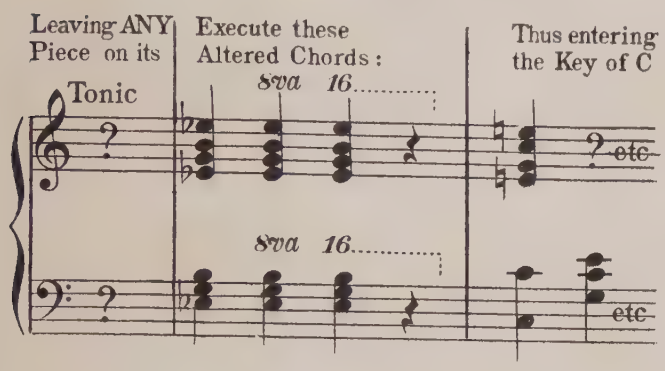


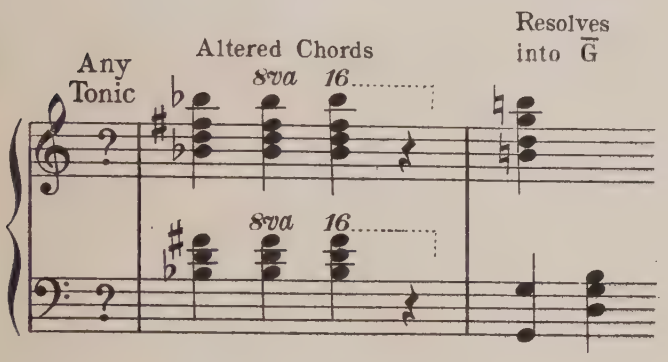
ALTERED "TONIC" CHORDS



5th Scale Step raised a Half-tone
3rd Scale Step
1st Scale Step

Altered Tonic Chords may be used as modulatory agents WITHIN any piece. May also serve to join two different pieces in different keys.

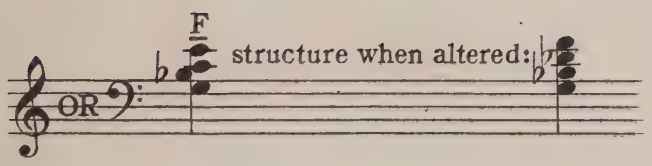




TABLE

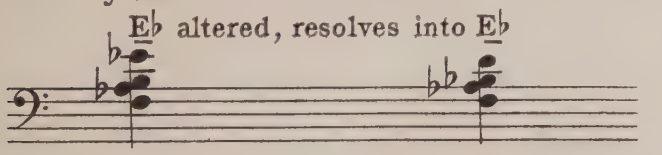
E♭	Tonic	Altered	resolves	into	C	Tonic
B♭	"	"	"	"	G	"
F	"	"	"	"	D	"
C	"	"	"	"	A	"
G	"	"	"	"	E	"
D	"	"	"	"	B	"
A♭	"	"	"	"	F	"
D♭	"	"	"	"	B♭	"
G♭	"	"	"	"	E♭	"
B	"	"	"	"	A♭	"
E	"	"	"	"	D♭	"
A	"	"	"	"	G♭	"

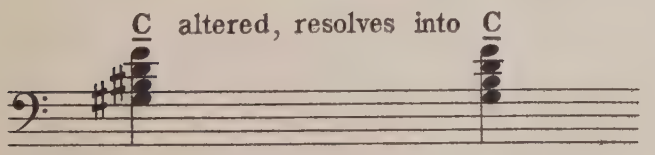
ALTERED "SEVENTH" CHORDS

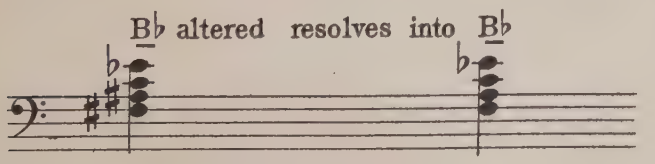


7th Scale Step raised a Half-tone
5th Scale Step raised a Half-tone
4th Scale Step
2nd Scale Step

Altered Chords of the "Seventh" are generally followed by their own Seventh thus:—







When determining the chords in a piece of sheet music altered chords of the Seventh are frequently encountered. They are easily analyzed because of their resolution.

Beginners are urged to experiment by using them momentarily in any piece.

MISCELLANEOUS EFFECTS

CHIME OF THE OCTAVE

R.H. 5th — 5th Scale Step above Voice Note
V — Voice Note
4th — 4th Scale Step below Voice Note

L.H. V — Voice Note
6th — 6th Scale Step below Voice Note

(C Scale) Skips

CHIME OF THE 4th

R.H. 4th — 4th Scale Step above Voice Note
V — Voice Note
4th — 4th Scale Step below Voice Note

L.H. V — Voice Note
6th — 6th Scale Step below Voice Note

Voice Part

Foghorn

Bass Drum

8va Lower

TWO IN ONE

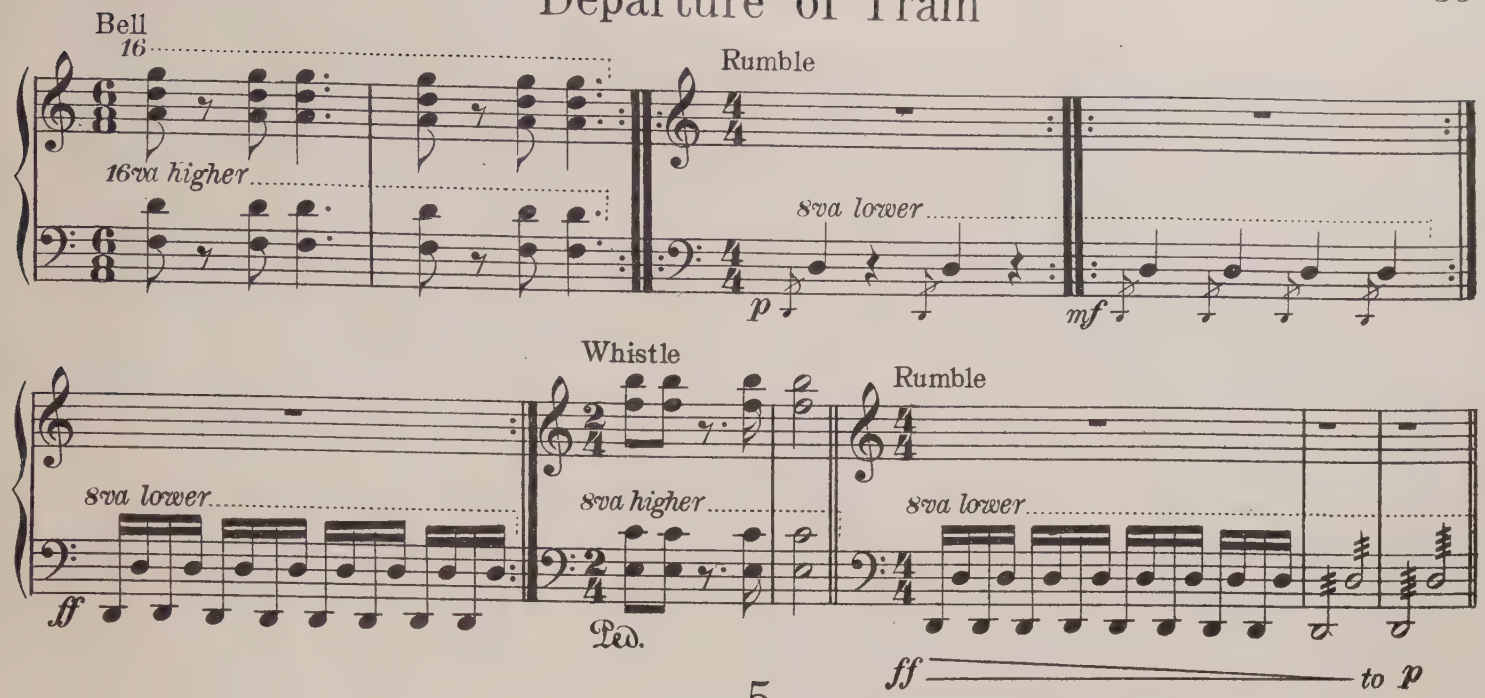
16va

16va

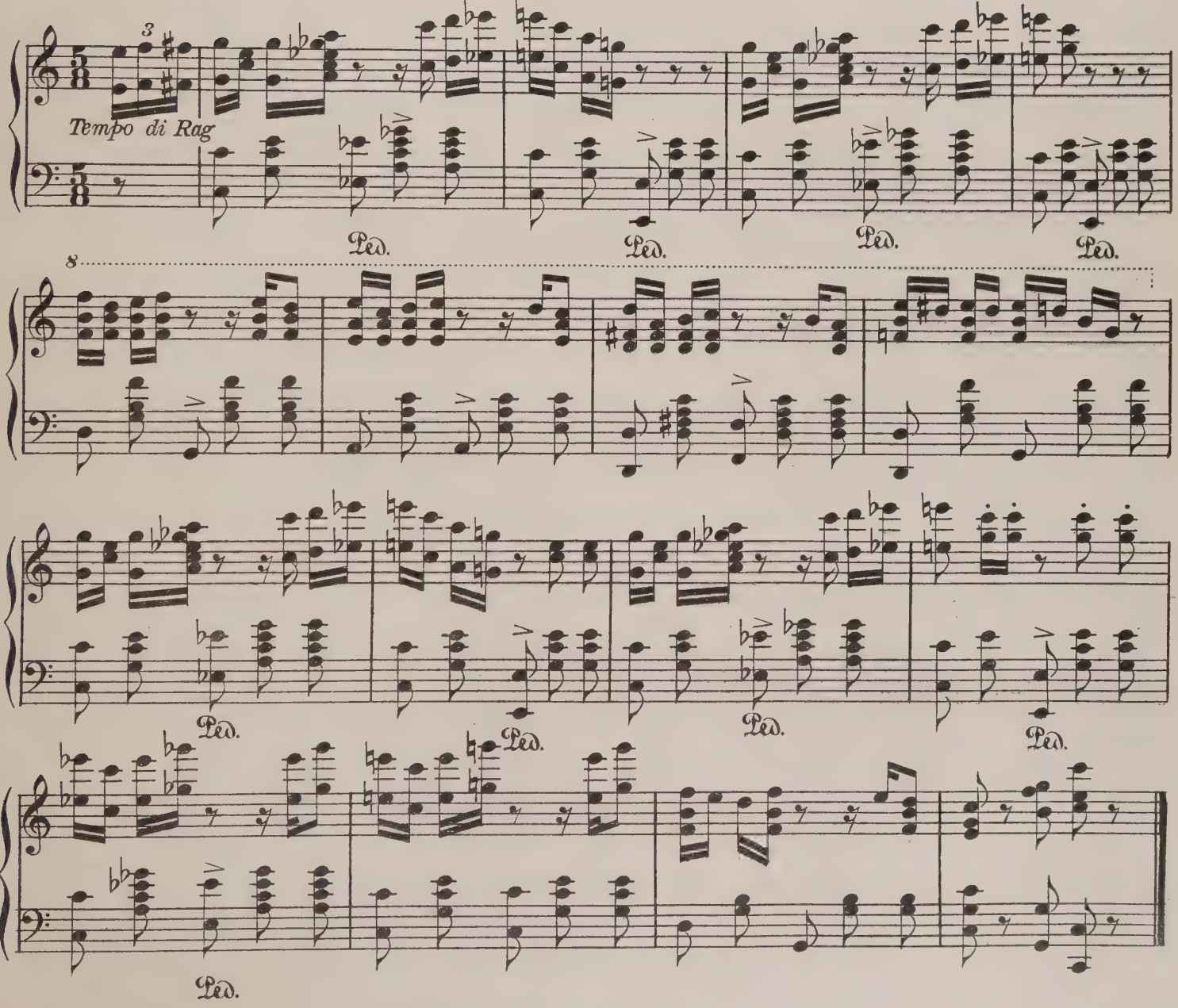
8va

8va

Departure of Train



The $\frac{5}{8}$ Rag



IMPROVISING

Improvising and Composing are here treated in their broadest sense. Composing a piece extemporaneously, OR, "figuring" that piece, are subject to the same general laws. A piece is never conceived in a finished condition – ready to print – it must be created. The original theme or "inspiration" is usually revised, altered, and changed to such an extent as to no longer be recognized. Practically all pieces and songs of the day are built through "plugging" and are not Gifts of the Gods. Most every piece – classical or otherwise – is the result of hard work.

MELODY

A Melody is a succession of single tones. After the melody or tune is gotten the accompaniment and embellishing features are comparatively easy. The Melody must come from some source. It may be born in the mind, sung, whistled, hummed, thought out, come unbidden, worked out mechanically from the chords, or, more frequently evolved at the keyboard. The Lyrics of a proposed Song may lead to its melody. Rhythm also gives birth to melody. Experiment by tapping with a lead pencil on a table. Tap a regular and consistent rhythm. Next try to hum a melody to fit the rhythm.

Chords give birth to melody. Experiment by writing down chord symbols at random ($\overline{C}$ $\overline{F}$ $\overline{C}$ $\underline{C}$ $\overline{C}$ $\underline{G}$ $\underline{C}$ $\overline{C}$). Be guided by the "Table of Natural Progressions". Use one chord to each measure. To form the melody, select tones from members of the chords. Passing Notes may be added ad lib. The Tempo (Stems) governing the melody so selected may be ANYTHING. Simply have the time or rhythm regular and consistent.

Experiment gives birth to melody. While seated at the piano try to evolve a melody. Keep the left hand chords going regularly and allow the right hand to seek a melody. From out this chaotic sound a melody or rhythm may be conceived. Your first efforts will be discouraging. Keep at it.

It is recommended that beginners experiment with their new born melodies, in octave form, with the right hand. Some Composers fill-in this right hand melody octave thereby discovering the

CHORDS FOR THE MELODY

There is an affinity between the Chord and Melody that can be cultivated by experimenting. Your ear usually suggests the Chord to use. Constant trial and experiment will tune and refine your ear. Since you are the Composer, any chord you may decide upon, is absolute and final. It must sound good to your ear.

The melody itself may utilize chord tones, thus reflecting the proper chord to use.

At first, harmonize the melody horizontally i.e. use few chords; not more than one to each measure. Later, the melody may have intense harmonization i.e. a chord or a fragment, under nearly every melody note. Later, altered chords may be introduced. Single tones may be used in the Bass. Momentary modulations, etc, etc.

Study the "Table Showing Chords To Harmonize Each Note Of a Scale". This will aid you in finding the chords to fit your melody. The "Chord Chart" on page 19 also shows the 12 Chords to use in each key.

TEST and TRIAL at the piano keyboard will determine the proper chords to use. Experiment.

MODULATION

Modulation consists in progressing from one Key, or Mode, into another. Accomplished in two ways: — (1) By directing the melody itself to the tones of the NEW chord. Best done through the agency of Chromatics. (2) By changing the "fill-in" i.e. substituting members of the desired NEW chord for the original fill-in. When effecting a complete change of Key, leave the original key on its Tonic Chord enter the NEW key through its Seventh immediately followed by the NEW Tonic. The "Chord Chart" shows 12 Chords in each Key, being the Close Related Harmonies. When modulating to any of these chords, simply follow the NATURAL PROGRESSIONS in order to get back to the 4 Primary Chords. If, however, you modulate into a REMOTE key, chromatics will lead you out of this difficulty, and back to the Close Related Harmonies of the Original key. The rule then is: "Restrict the modulation to the 12 related chords of a Key".

SUMMARY

This Course has supplied you with all the Composers tools: the Chords, Melody structure, embellishments, and everything necessary to evolve a piece. Absorb the detail. Experiment at the piano. Your success is assured. Persist. The best Composers work weeks on their compositions, so do not expect to sit down and "finish" a piece in a few minutes.

Successful melodies follow the Chord tones and rarely have more than two Passing Notes in succession. In sandwiching these Passing Notes between Chord Members it is best to have them follow the Scale Path. Diatonic melodic progression is smoother than skips. Leaps, however, are not prohibited. The Melody should turn after a wide skip. Active scale steps have the following tendencies: –

The 7th Scale step should ascend.

The 4th and 6th Scale steps should descend.

The 2nd Scale step may ascend or descend.

Chromatics will lead you out of any difficulty. Each Theme should have 8 16 or 32 measures. The melody should undulate smoothly and naturally; there should be a variety of rhythm; the principal melody figure should be sufficiently repeated.

Experiment will prove the elasticity of all music. You can do anything DELIBERATELY; trill, mordent, turn, arpeggios, scale, in fact ANYTHING may be introduced.

EAR PLAYING

Playing by ear presupposes considerable natural talent; the ability to whistle, hum, and carry a melody accurately; good sense of time and rhythm; and the faculty of imitation. It is really playing piano by the Observational Method. It does not take cognizance of the notes. To acquire ear-playing-ability proceed as follows: Put "Indicator" on piano, properly. Left hand works out C Tonic Chord by letter, using numbers as a guide. Continue with the next 11 Chords in order. Absolutely memorize them. These 12 are all the chords necessary to harmonize any melody in the Natural key. Practice them in Waltz and Twostep form. The Right Hand should carry the melody in Octave Form. Now, with the right hand strike Octave 1C 2C and simultaneously with it play C Tonic Chord. This represents the end of ANY piece. Your ear now carries you back to the place of beginning and the proper key to strike first in the melody with the Right Hand. The proper L.H. Chords to use are determined by test and trial—they must sound good to the ear. Melody travels chord tones. Long tones are usually the chord tones. Short tones are Passing Notes, generally. Ear players ordinarilly form their chords from the melody direct in this manner. The first four chords ($\overline{C}$ $\underline{C}$ $\overline{F}$ $\underline{G}$) are most used—the last 8 less frequently used. The Left Hand simply accompanies the Melody—in either two-step or waltz form—following the fixed path outlined with each chord. Most ear players pick out the melody in octave form with the right hand; then fit the chords to the melody. Others "fill-in" the melody thus reflecting the proper L.H. Chord. EXPERIMENT. First try "Old Black Joe" thus:—

R.H. in Octaves, plays	C		E	F	G			GG	A	C	B	A	G		etc
L.H. (See Chords) plays	C	$\overline{C}$	G	$\overline{C}$	C	$\overline{C}$	G	$\overline{C}$	F	$\overline{F}$	A	$\overline{F}$	C	$\overline{C}$	etc

Finish the piece using octaves in the Right hand and the accompanying chords in the L.H. Next fill in the R.H. Octaves obtaining the necessary intervening tones from the L.H. Chord. Read the VOICE PART on page 15. This will detail the filling-in of the R.H. Experiment with many Standard Melodies as outlined above. Persist in the practice. You will soon play any melody with 2 to 5 keys depressed in the Right Hand, and the Chord forms in the L.H. This is a satisfactory and pleasing method of playing. Theoretically you have all the musical structure and tools necessary for advancement. From this point on your success will depend upon observation. Watch others play. See what they do. Try to imitate them. An ear player must procure all his information from other pianists; by ear and observation. The moment he uses numbers, letters, notes or any other device or method he ceases to be an ear player. Take this Instruction Book to any piano player (not necessarily a teacher) and have him play some of the FORMS. Observe what happens, then experiment. Associate with other ear-players and in a short time you can practically duplicate anything you hear. Native talent is a fine thing but PRACTICE is even better. There is no necessity for an ear player learning to play in the various so-called-keys and modes. In conclusion any ear player who will learn the eleven Treble Notes will solve the question of accurate melody.

HOW TO RAG A PIECE

Using the notes printed in the Piano Part of the sheet music

1 Embellish measures containing 1-2-3-4 Treble Chords. More than this, play as written, or, with a judicious use of the Tie (see 5)

2 Right Hand does the embellishing (Ragging)

3 Left Hand proceeds regularly and without interruption. The Bass is struck on counts 1-2-3-4. Supply any missing counts by repeating the Bass Notes printed.

4 Accent the unaccented portions of the measure. Lay stress on the half-counts (on the "and"); and also on the 2nd and 4th counts. Do this interchangeably and irregularly.

5 In its entirety, move ANY Treble Chord back an $\frac{1}{8}$ $\frac{1}{16}$ or $\frac{1}{32}$ strike, then Tie over to its rightful position. This produces an alternating of the hands, and permits odd accent. Effective.

6 Break up the Treble Chords printed, striking the notes separately or in any desired combination. There are just 6 Breaks possible. Chord Breaking creates unusual accent. Brings certain members on the half-counts.

7 In each measure, aim to have at least one Melody Chord (or melody note) fall on a half-count. Usually accent it, or Tie it. The Melody Note is usually the top note of every Treble Chord.

8 Do not Rag every Treble Chord. Return to the printed version occasionally, or you create monotony. Contrast should be your aim.

9 Portions of the Diatonic Scale may be used between the Chords printed.

10 Portions of the Chromatic Scale may be used between Chords printed.

11 The printed Treble Chords may be played in Arpeggios. Time speed and your ear would govern the manner of their use.

12 Any member of a Treble Chord may be "graced" and instantly followed by striking the COMPLETE chord printed. Avoid Tieing the note graced.

13 Frequently, any Treble Chord may be converted into a Tremolo. Duration of the Chord governs the timing of the Tremolo.

14 Design an original Metre, or time, in the Treble. (The Bass flows regularly) Have this for your pattern—then experiment with 1-2-3-4 Treble Chords in strange pieces. Force the notes of the NEW pieces to conform with the rhythm, or movement you have originated.

15 For examples of 11, 12, 13 turn to the Section treating of Voice Notes. The printed notes at the disposal of the note reader are often inadequate, therefore, good musicianship is the chief asset in converting plain melodies into Ragtime. The Voice Section gives easy methods for accomplishing the same result.

ELABORATION OF THE FOREGOING

It is assumed you have no desire to convert Standard Songs into Ragtime; but merely wish to acquire a Ragtime touch – to put that intangible something into your playing – that does not occur in the Popular Song, as written. You wish to play a free and spontaneous style.

Instrumental pieces do not require ragging, since they conform to all rules of syncopation. But, measures in a Popular Song written in Straight Accent, may be converted into Ragtime.

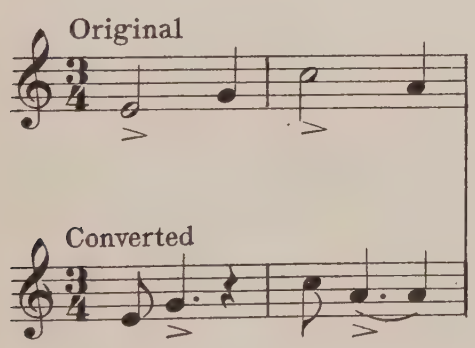
The Treble, or Right Hand, creates the Rag effect.

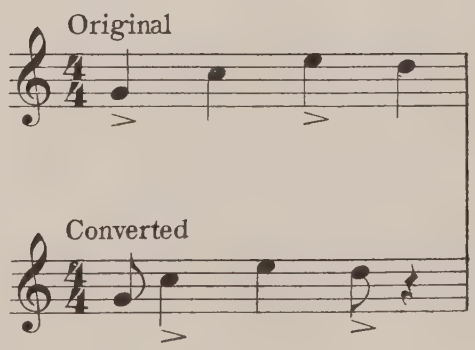
The Bass is not altered. It marks the time regularly. It serves as a Baton or Metronome. It is struck on counts 1-2-3-4. Supply any missing counts in the Bass by repeating the notes printed in the Sheet Music.

Embellish measures containing 1, 2, 3, 4 Treble Chords. If there are more than this, play exactly as written, or with a judicious use of the Tie.

Music has accent. This ordinarily occurs on the 1st and 3rd Counts, in Twostep Time. In Waltz Time, the accent usually falls on the 1st Count. In Ragtime (Syncopation) these accents are altered. Unaccented portions of each measure, are accented. It reverses all rules of the Classical Pianist. The change from Straight Accent to Altered Accent is DELIBERATE. Really the piece is made over – the Melody in general is carried – notes are added – original time is ignored – in fact each ragtime player is a composer, after a fashion.

The following are examples of Straight Accent in Twostep and Waltz Time; and also ONE method of transforming each into Ragtime :–

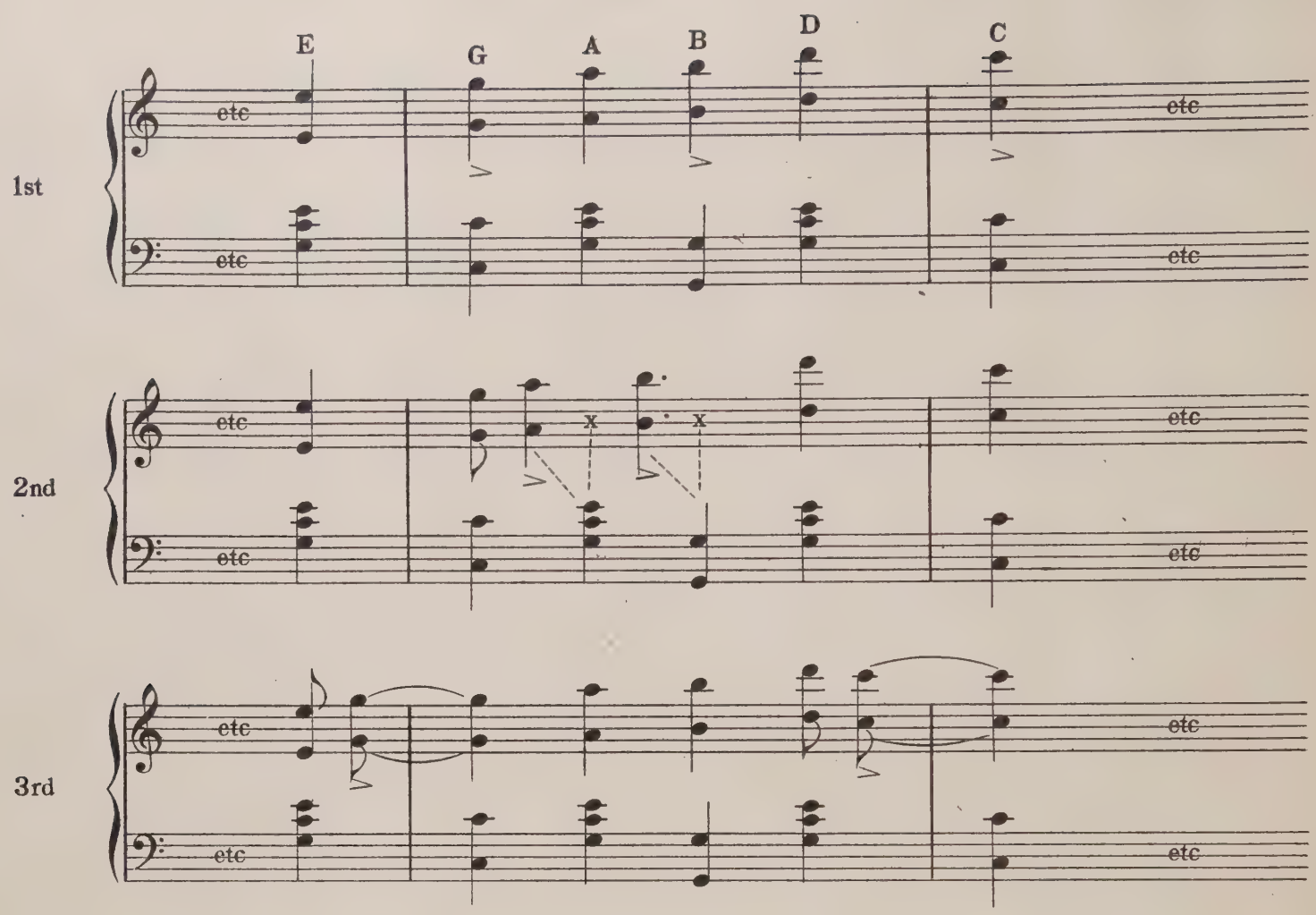




So it is plain from the above illustration that Ragging any measure is merely the changing of the usual accent, and the creation of a new Metre, by altering the time. In following out any particular Rhythmatic effect notes may be added or taken away; the object being to get the accent on the half-counts (on the "and")

THE TIE

One of the most effective ways of syncopating is to set ANY Treble Chord (or note) back an $\frac{1}{8}$ $\frac{1}{16}$ or $\frac{1}{32}$. Strike there, and then tie the same over to its rightful position. This produces an alternating of the hands and shifting of accent. The Bass as usual goes on without interruption. Mark distinctly the alternating effect of the Tie, in contrast to the precise manner of striking the hands together.



1st shows an extract from the Piano Part of a Popular Song as written in the Sheet Music. Notice the accent.

2nd shows notes A and B set back an $\frac{1}{8}$ thus bringing the accent on the "and" of the first count ; and also on the last half of the second count. They should have been struck at the point (x) to con - form with the printed version. This setting back amounts to a Tie and the notes A and B should have been so written .

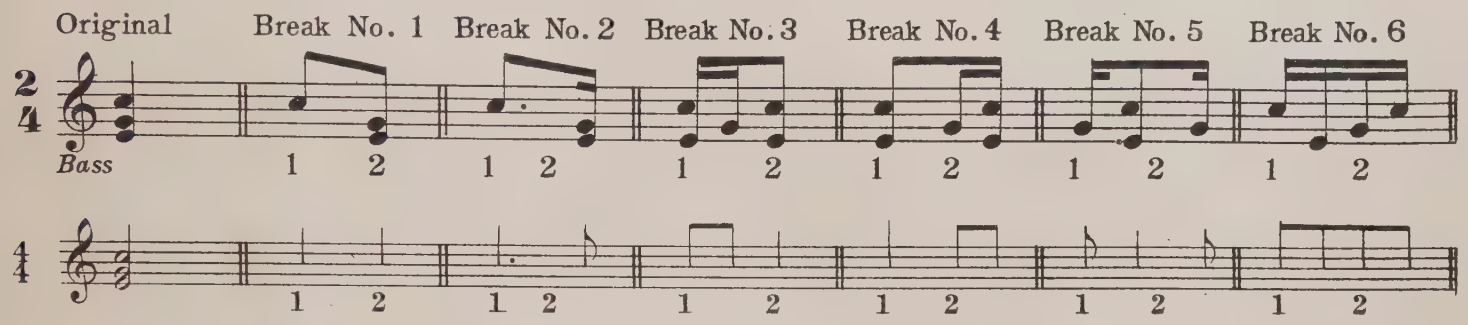
3rd shows the method of setting the first note in any measure back an $\frac{1}{8}$. The letters G and C are used in the illustration. Provided the Left Hand goes on without change of count, it will be seen that the 1st note in any measure would necessarily be forced back to the measure just preceeding. From this point it would be tied over the bar to its rightful position. Hence the accent now comes on the "and" of the 4th count.

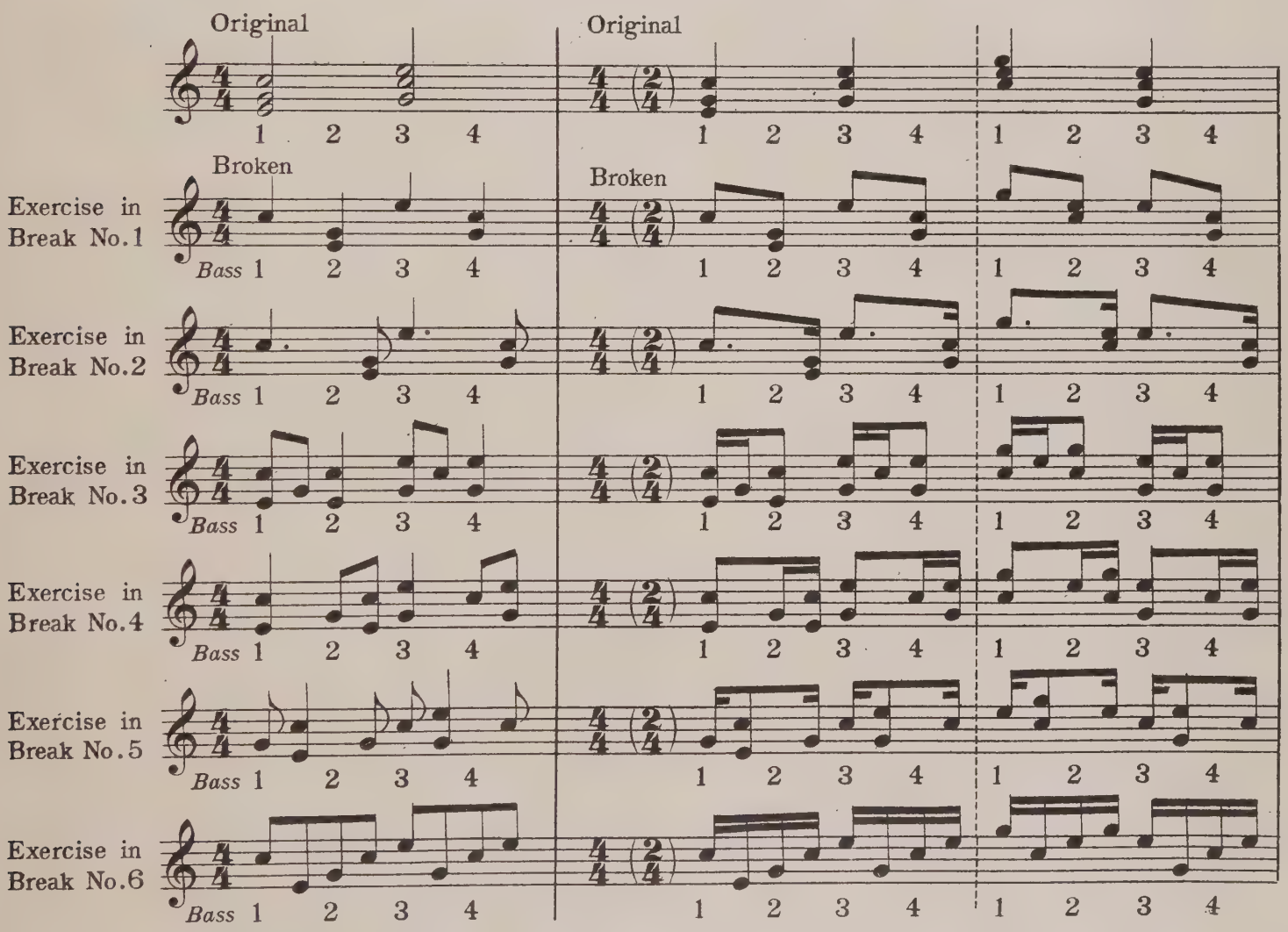
You will now turn to any piece of Popular Music and experiment with the TIE. Try setting back the first note of each measure – then the 1st and 3rd notes – next the 2nd and 4th notes. Simply play the notes printed in the Sheet Music, it being unnecessary to add or take away. It is merely a matter of striking the hands alternately instead of together. The Tie is most effective on the alternate counts.

CHORD BREAKING

Using a Quarter Note for illustration

This method of Breaking may also be applied to Whole, Half or to Eighth Notes; observing proportionate time values. In all the world of Ragtime, there are just six time-combinations possible. The notes themselves may be re-arranged in ANY manner desired, but the following are the only patterns as to time-distribution (See stems)





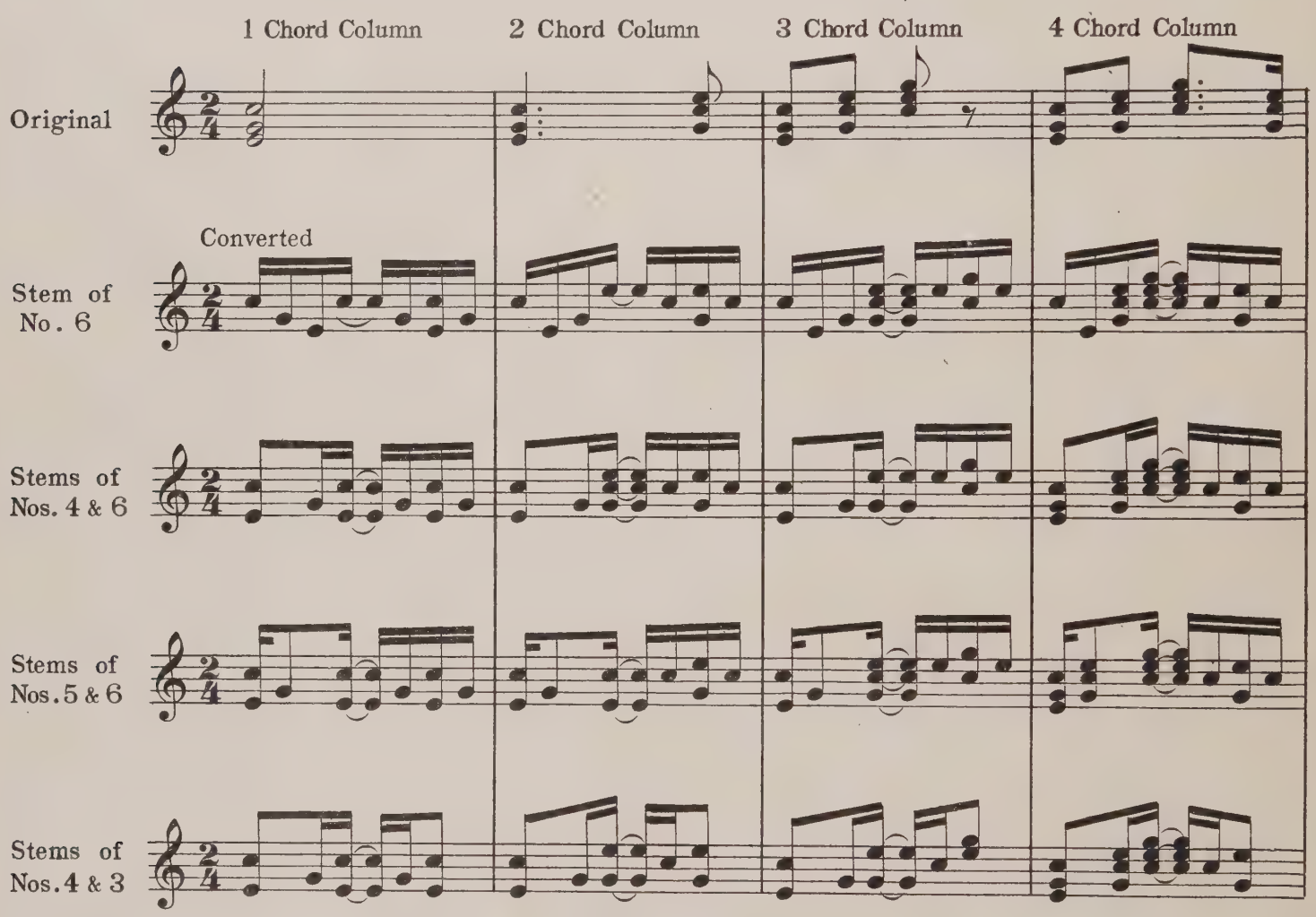
When breaking chords printed in the sheet music, the melody note may be forced to occur at any point. Dotted line shows method of creating $\frac{2}{4}$ out of $\frac{4}{4}$ time. Simply divide each measure in half—then increase the Bass counts from 4 to 8.

USING TIE
and
COMBINING STEMS

It will be seen that Chord Breaking and the Tie constitute the principal tools for effective synco - pation. They cause the melody notes to occur on usually unaccented portions of the measure.

Just as an entire chord may be set back an $\frac{1}{8}$ $\frac{1}{16}$ or $\frac{1}{32}$ in a like manner any single melody note may be set back to the preceeding chord combination.

The following measures show the Tie used in conjunction with Chord Breaking:



C Tonic with its 1st and 3rd Octave may be played with the above combinations.

The ties, dots, rests and note values printed in the sheet music, are ignored. You are concerned only in the fact that there are 1, 2, 3, 4 Treble Chords to the measure.

To conform with a certain Metre, the best result is obtained from 3 notes in the Treble Chord. Very often these are not printed in the Sheet Music. In this instance the notes actually given may be repeated, OR, select from the Left-Hand-Chord the required note or notes and duplicate (double) same in the right hand, thus forming a Triad.

There is no rule governing the occurrence of the Melody Note. Strike it anywhere.

CHROMATIC AND DIATONIC EMBELLISHMENT

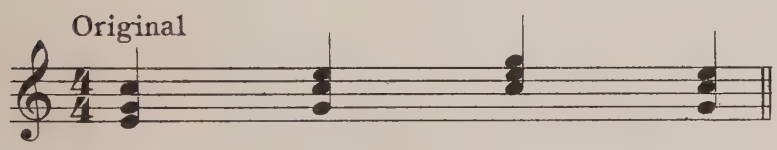
The Chromatic Scale consists in playing, as they occur, EVERY KEY (black and white) on the piano. May start on any note and proceed by half-tones.

The Diatonic (Major) Scale consists in playing by whole and half-tones, as follows:—

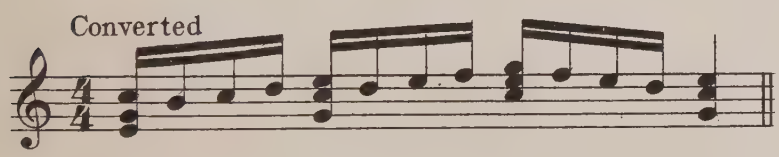
Do	Ra	Me	Fa	So	La	Te	Do
Whole Step	Whole	Half Step	Whole	Whole	Whole	Half	

The Diatonic Scale may also start on any key on the piano.

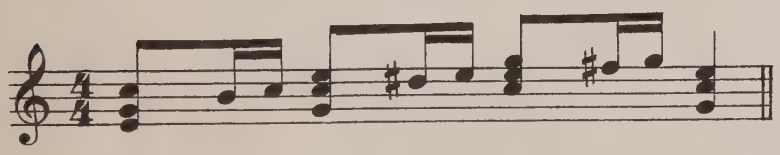
The space between Treble Chords, or melody notes, may be filled with portions of the Chromatic and Diatonic Scales. Any of the stems (breaks) previously suggested may be used:—



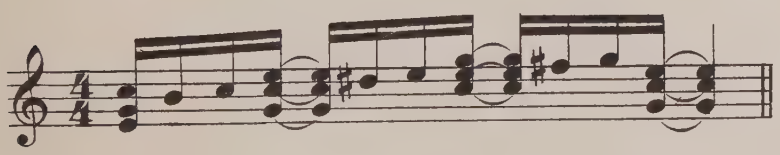
Original



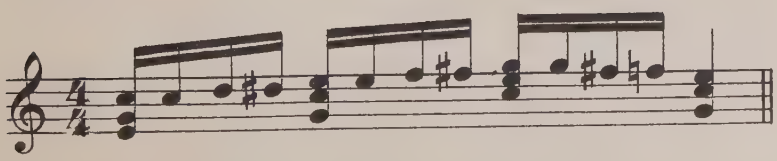
Diatonic
Stem No. 6



Chromatic
Stem No. 4



Chromatic and Tie
Stem No. 6

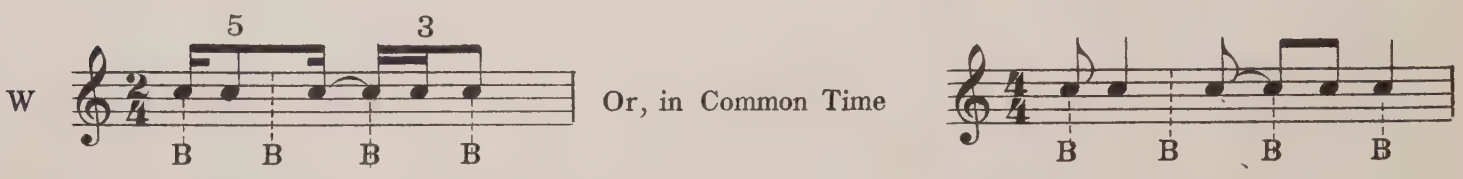


Chromatic and Diatonic Combined
Stem No. 6

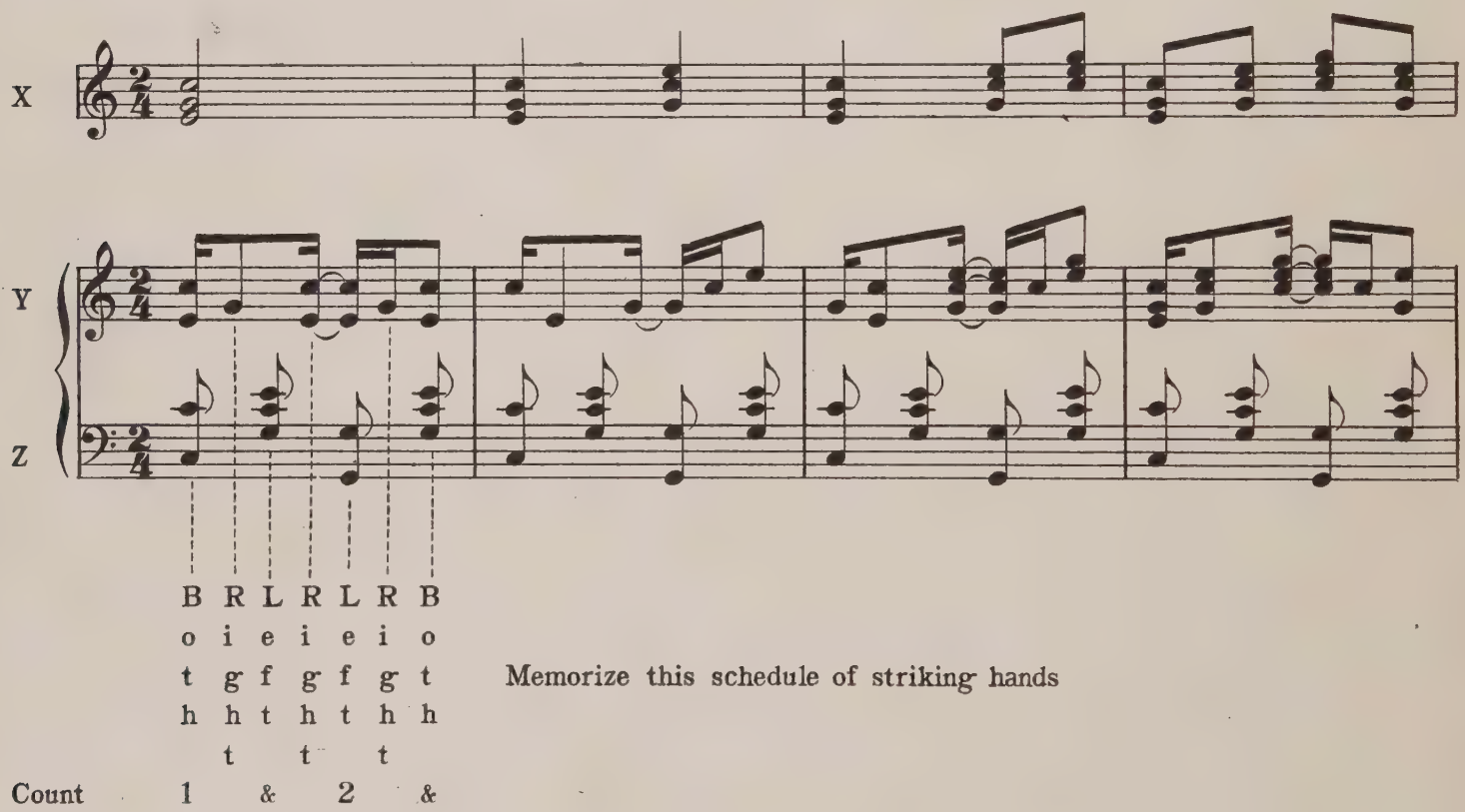
DESIGNING A METRE

The object of this Course in Ragtime is to teach you to play spontaneously—to syncopate in an effortless manner. But before you can do this it is necessary to know the how and why. So STUDY this method of designing a Metre, then originate your own combinations. This brings you an individual style of playing.

Suppose you decided to combine Stems No. 5 and No. 3 and use the Tie.
Your Treble Time would then be:—



As usual the Bass (B) is struck on counts 1-2-3-4 regularly.
A measure of $\frac{4}{4}$ time MAY be cut in half, and the full Metre applied to each half. In other words the $\frac{2}{4}$ Metre is played twice in each measure of $\frac{4}{4}$ time. This is optional.



Memorize this schedule of striking hands

1st play X and Z together. This represents a piece as printed.
2nd play Y and Z together. This is ONE rag version using Metre (W)

It will be observed that time is the essence of embellishment. The notes on line Y could be re-arranged in various ways. The idea to grasp is this: The Chords on line X have been forced to conform with the Stems (time) of line W.

Carry the above pattern into a Popular Song. Experiment with measures containing 1-2-3-4 Treble Chords.

FOREWORD

An instrumental rag-time piece does not demand further syncopating. Play exactly as written.

Popular Songs require syncopating because the piano version is too simple. The Composer arranges the piano part in anticipation of a big sale to mediocre performers, hence it is void of embellishment.

The Professional, Cabaret, Motion Picture, or Vaudeville Pianist does not execute the notes as printed. To cultivate their "style" of playing a re-construction of the notes is demanded. The piece is made over. A double substitution takes place. (1) For the printed Bass Notes the chords of music are substituted. By reading and analyzing both the Treble and Bass Notes, and chord governing each measure is determined: then that chord is executed after certain fixed forms, regularly, on counts 1 2 3 4 (Consult the following pages for the different styles of Bass, also the chords) (2) For the printed Treble Notes an octave carrying the melody is substituted. This melody note MAY be played from the voice part of a Popular Song. One, two or three tones are selected from the left-hand-chord and inserted (struck) between this right-hand octave.

Advanced players are urged to carry the above two principals into a Song – immediately. Unless you experiment with these Basic ideas the material in the following pages will be confusing.

Rag may be accomplished by:–

Moving any Voice Note Back – left (called the "Advance")

Moving any Voice Note forward – right (called the "Delay")

The space thus created may be filled with either a rest, chord note, passing note, or tied note. Do not "Advance" or "Delay" every Voice Note. Contrast should be your aim.

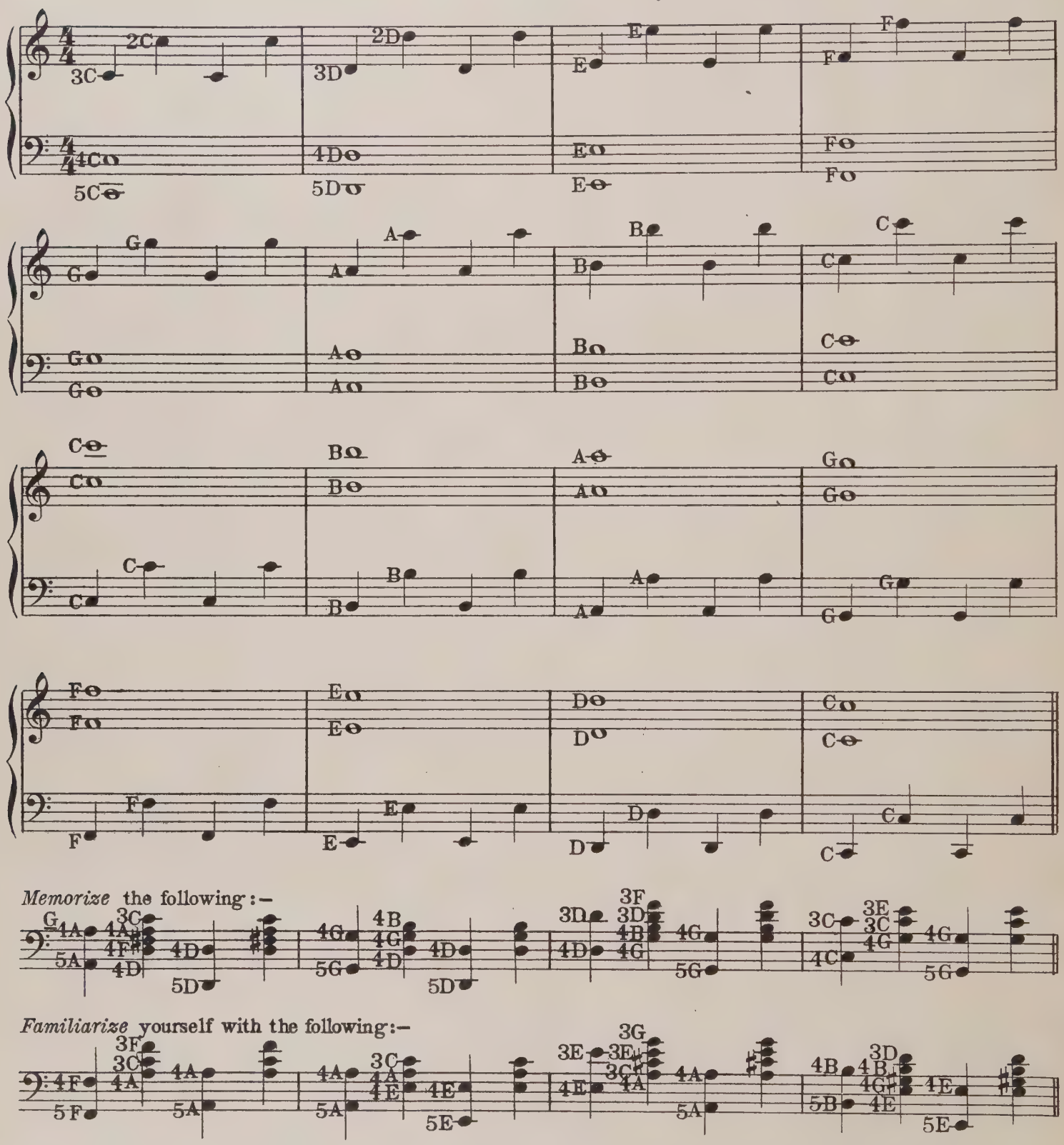
As an aid to spontaneous syncopation certain fixed patterns MAY be created using Harmony tones and Half tones in conjunction with the right-hand-voice-notes. Harmony tones are obtained from the left-hand-chord and doubled in the right hand. NEVER strike the Harmony tone in octave form. Half tones however are ALWAYS struck in octave form. Half tones are obtained from, and lie, a half step below any right hand Voice Note.

To illustrate this principal of weaving Melody, Harmony and Half Tones into fixed syncopated patterns, the illustrations on the following pages are given. Merely playing the pieces will mean NOTHING. Study the structure. Unless you carry the principals there shown into new Popular Songs– the object of the Course is defeated.

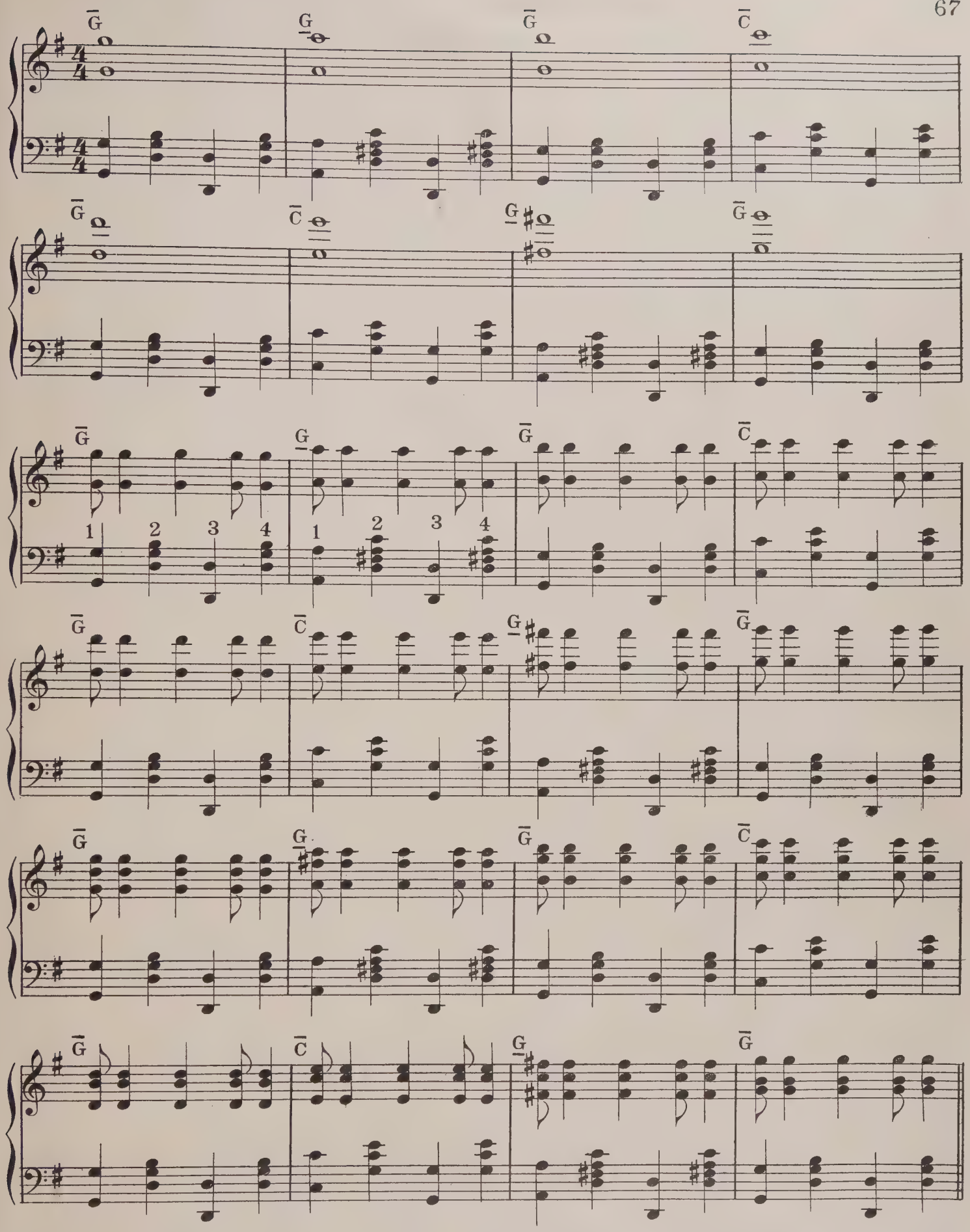
SUMMING UP: The purpose is to teach advanced players; the chords; use of Harmony tones; use of Half tones; the Advance; the Delay; filling the Melody Notes; simultaneously supplying the beginner with an immediate expression at the piano, by note, obtainable in no other way. Thus the musician gains principals and the beginner gains pieces.

TO THE TEACHER: The Indicator may be used. Teach the pupil the Treble Notes on page 7. Briefly outline the principals of the Bass Clef on page 17. Teach note values, time, etc., gradually. Avoid details and confusion. Get the pupil to actual playing, immediately.

PRELIMINARY FOR BEGINNERS



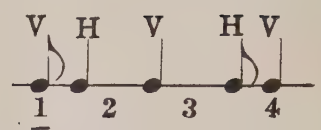
Above is called Alternate Bass which consists of: Octave, Chord, Octave Chord, struck on counts 1–2–3–4 respectively. Observe the octaves are born of the Chord. Advanced players should apply this, style of Bass in a Popular Song – immediately; Substituting same for the printed Bass Notes, as urged in the Foreword.



You will next enter the "fixed forms" for syncopating Voice Notes as explained in the Foreword

HOW TO SYNCOPATE MEASURES CONTAINING 1 VOICE NOTE

V means Voice Note
H means Harmony-tone
H means Half-tone, also
Consult Foreword for definitions



Voice Part

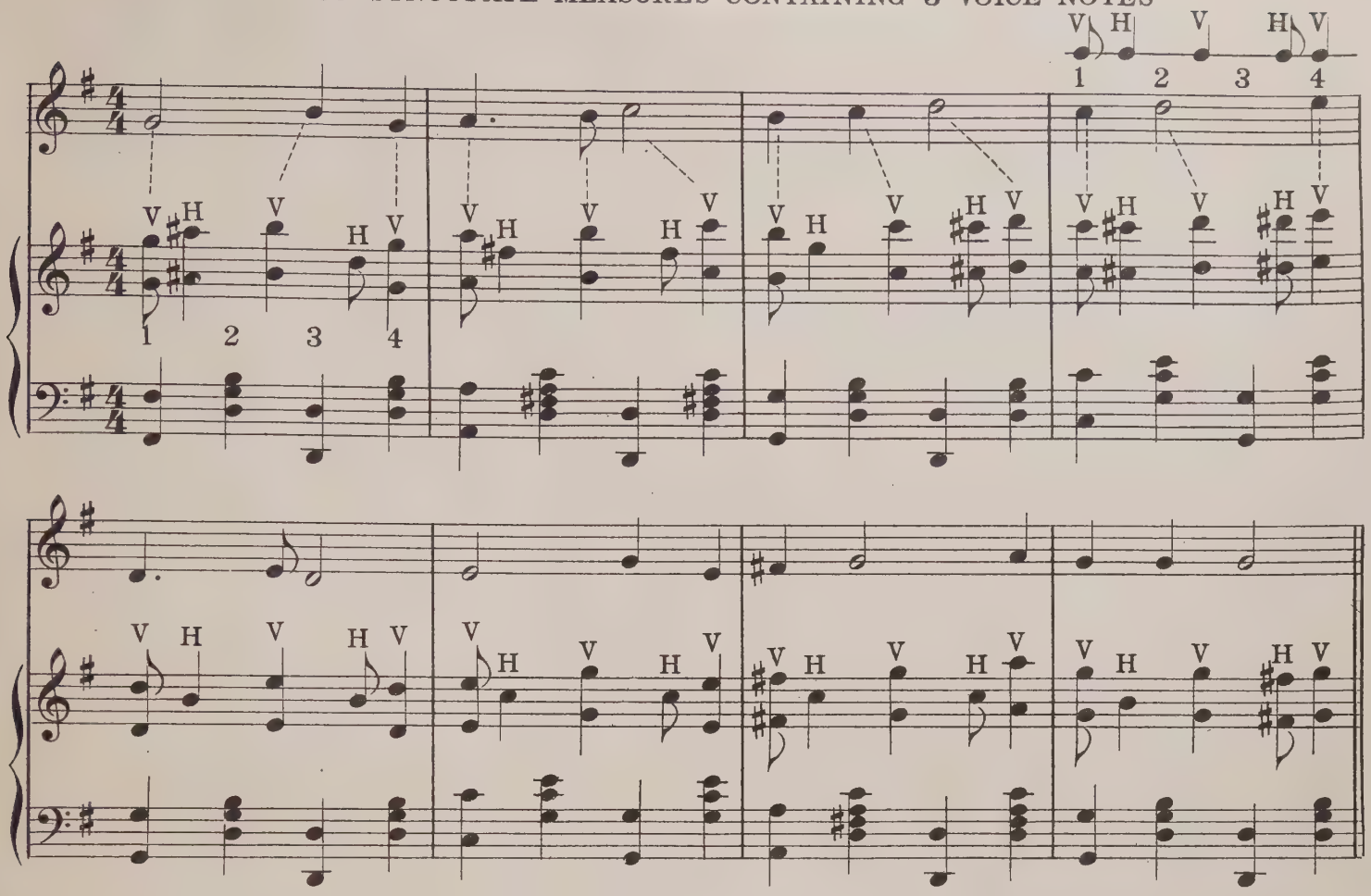
Using Harmony Tones with Voice Notes

Voice Part

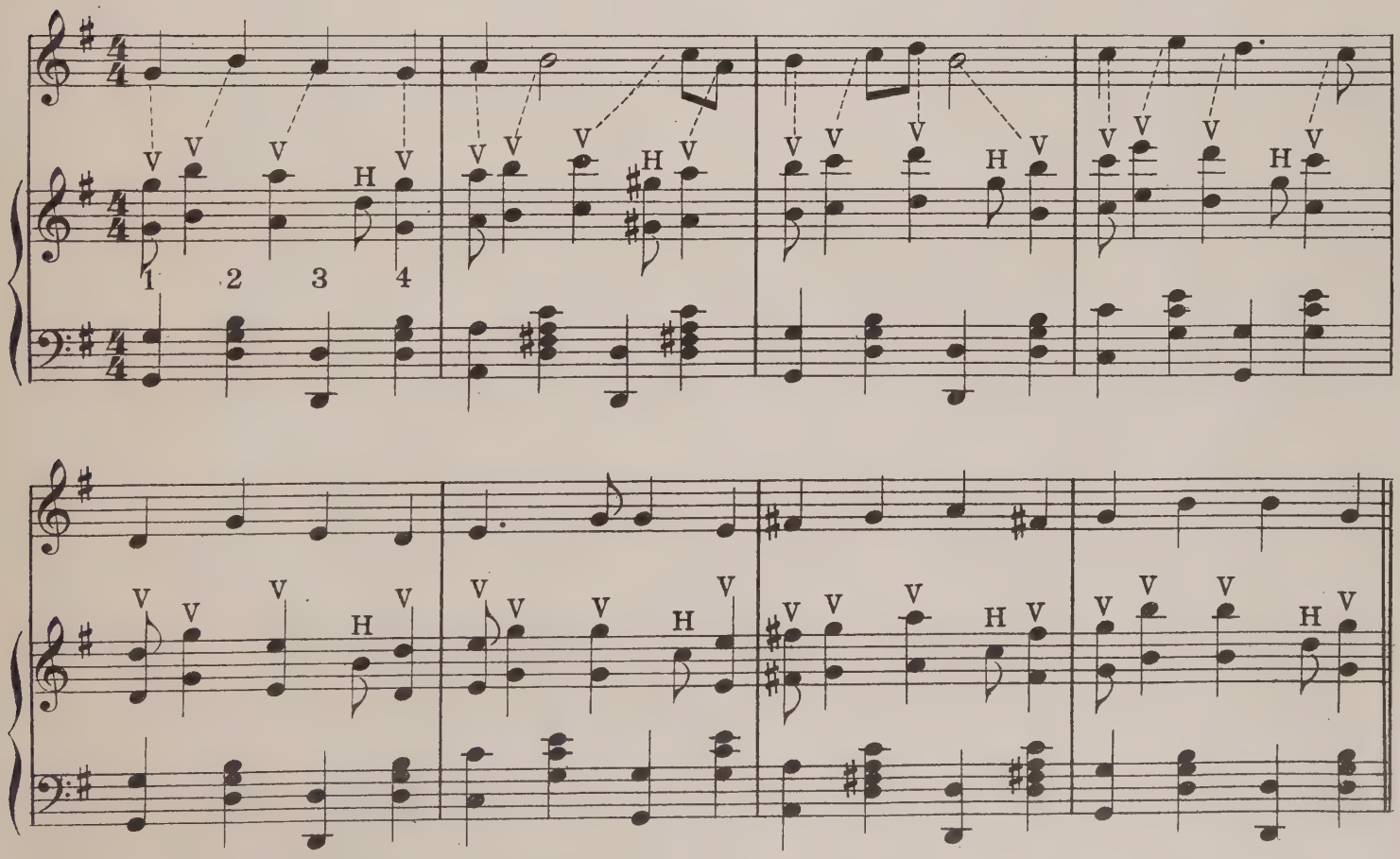
Using Half Tones with Voice Notes

In each form, *first* play the Voice Part with the Bass Clef. This represents an unembellished melody. *Second* play the regular Piano Part, viz:— Combine Bass Clef with Treble above it (Middle Staff)

HOW TO SYNCOPATE MEASURES CONTAINING 3 VOICE NOTES



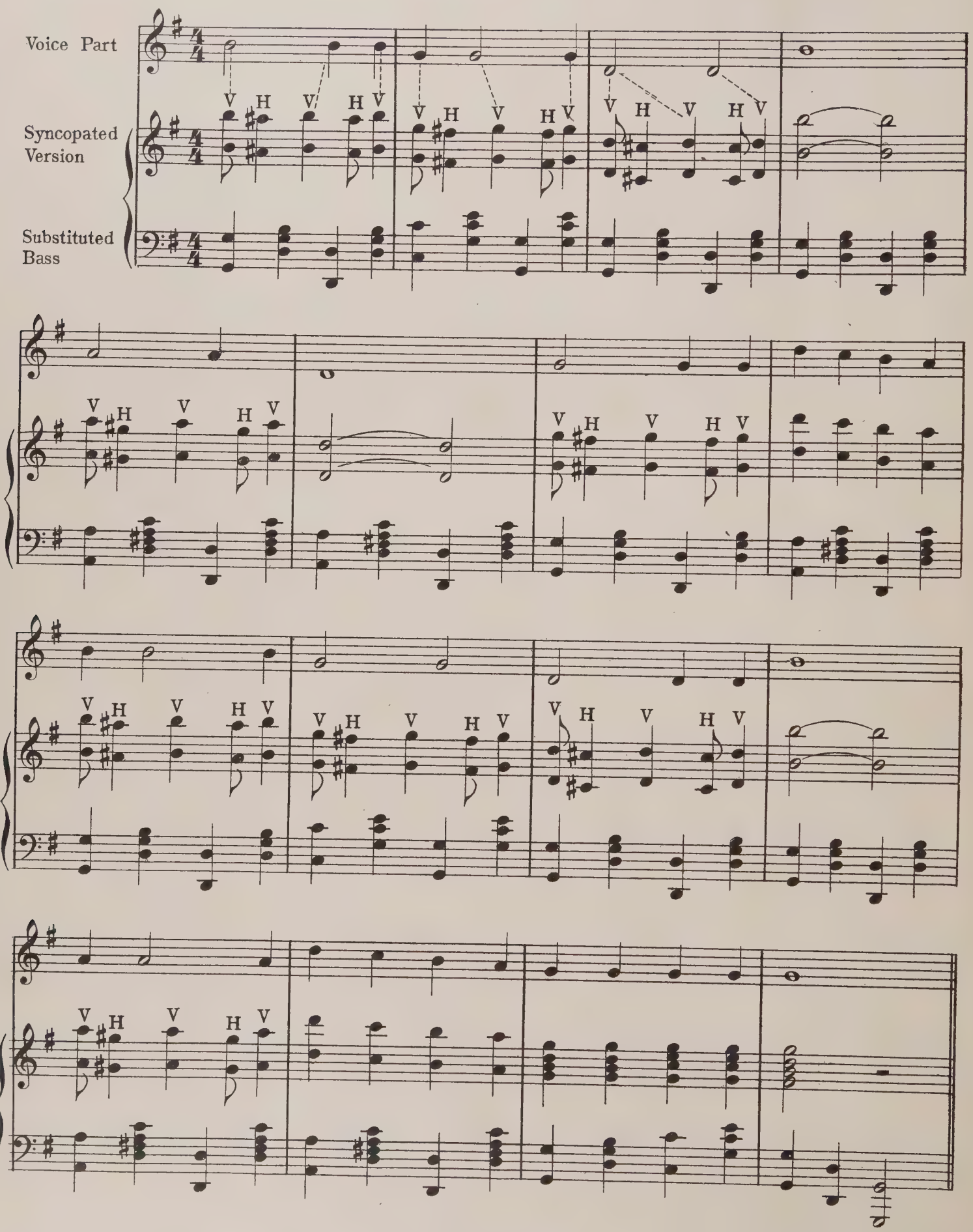
HOW TO SYNCOPATE MEASURES CONTAINING 4 VOICE NOTES



Carry the above patterns into the Voice Part of a Popular Song.
Study the 2nd Metre on page 30. That analysis will aid you.

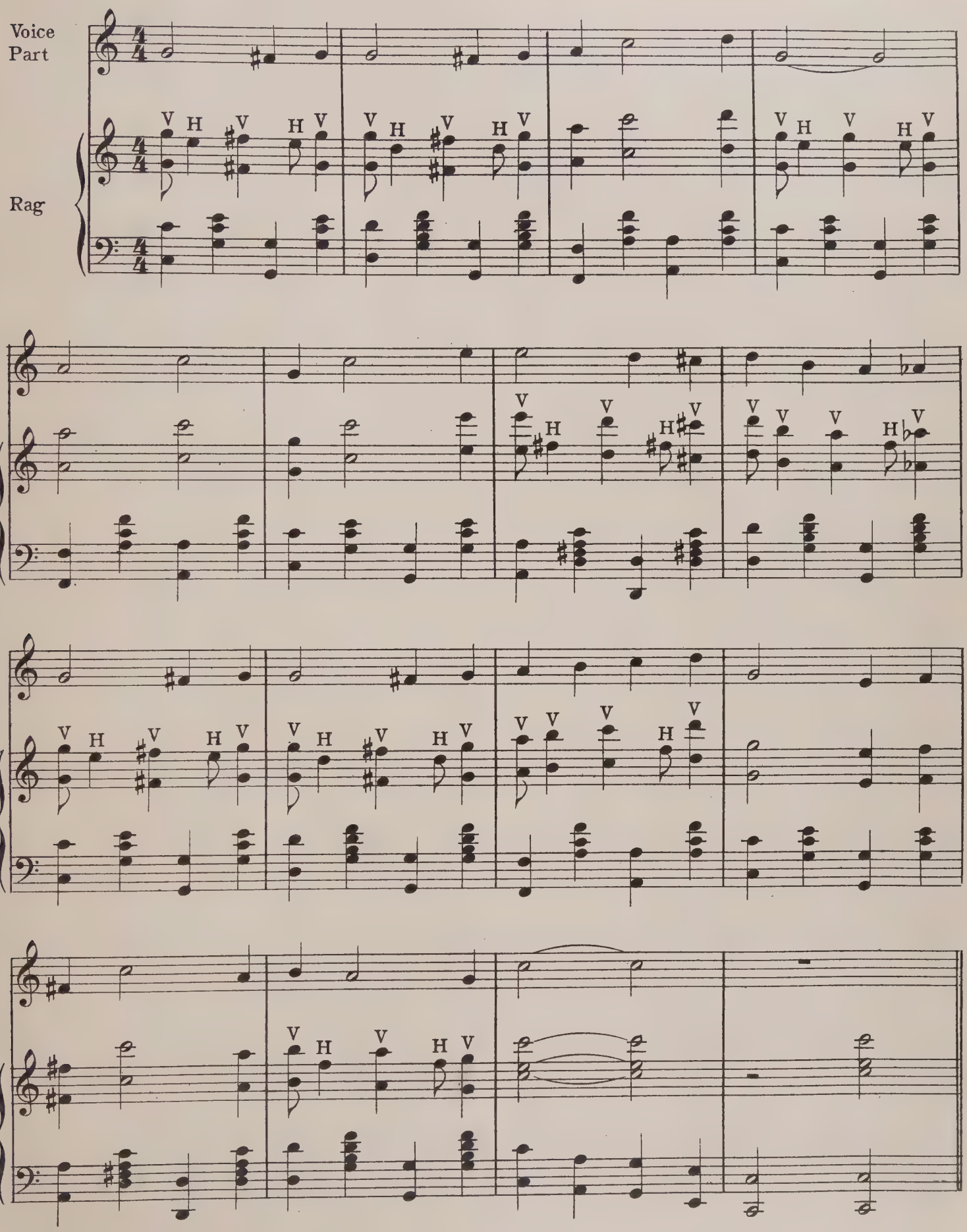
HALF-TONE RAG

Half-tones are the flat of any Voice Note. Every H is a Half Tone, following the pattern previously outlined for syncopating 2 and 3 Voice Notes.



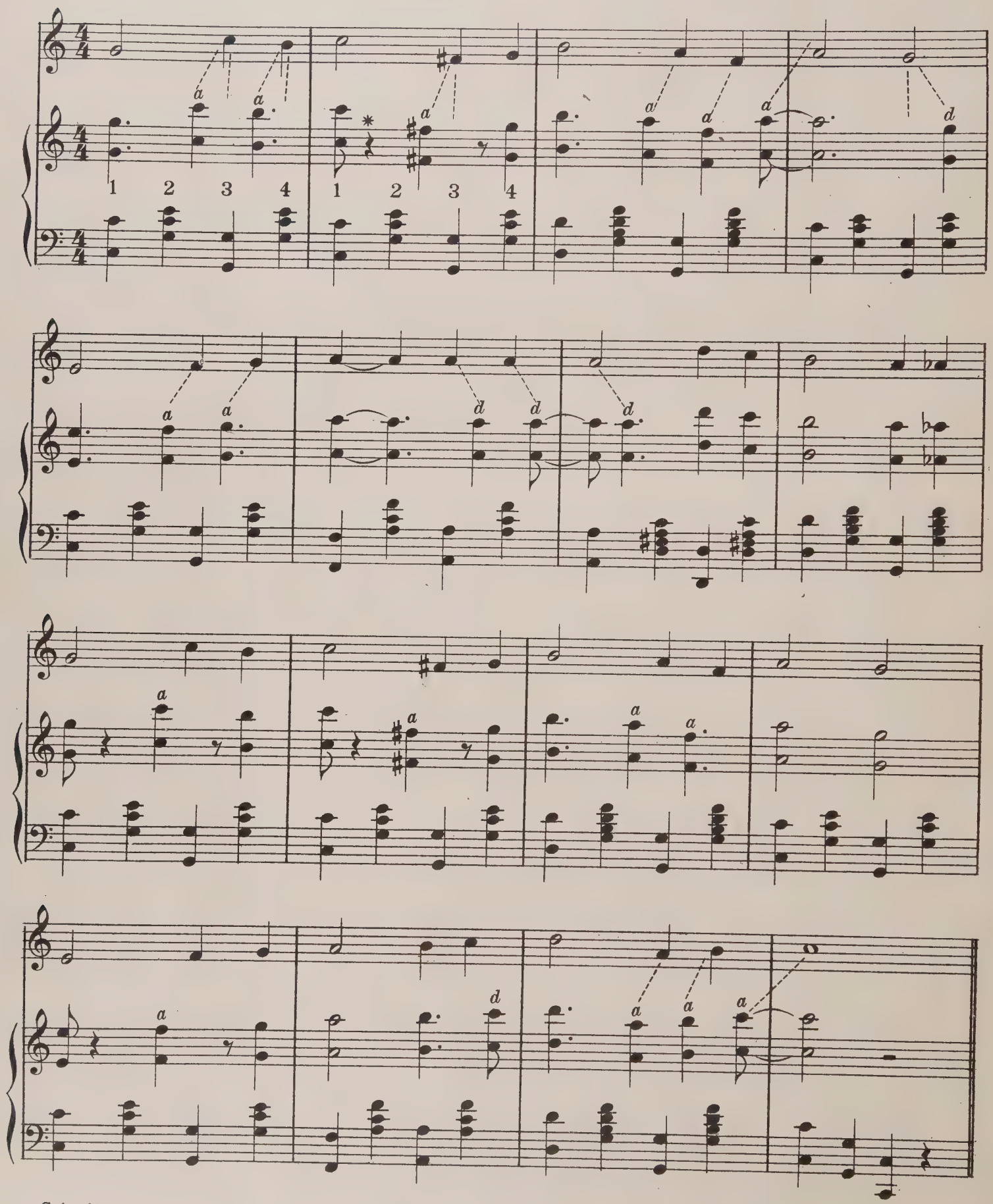
HARMONY TONE RAG

Observe every H is a Harmony Tone selected from the Left Hand chord, following the patterns previously outlined for syncopating 2, 3 and 4 Voice Notes.



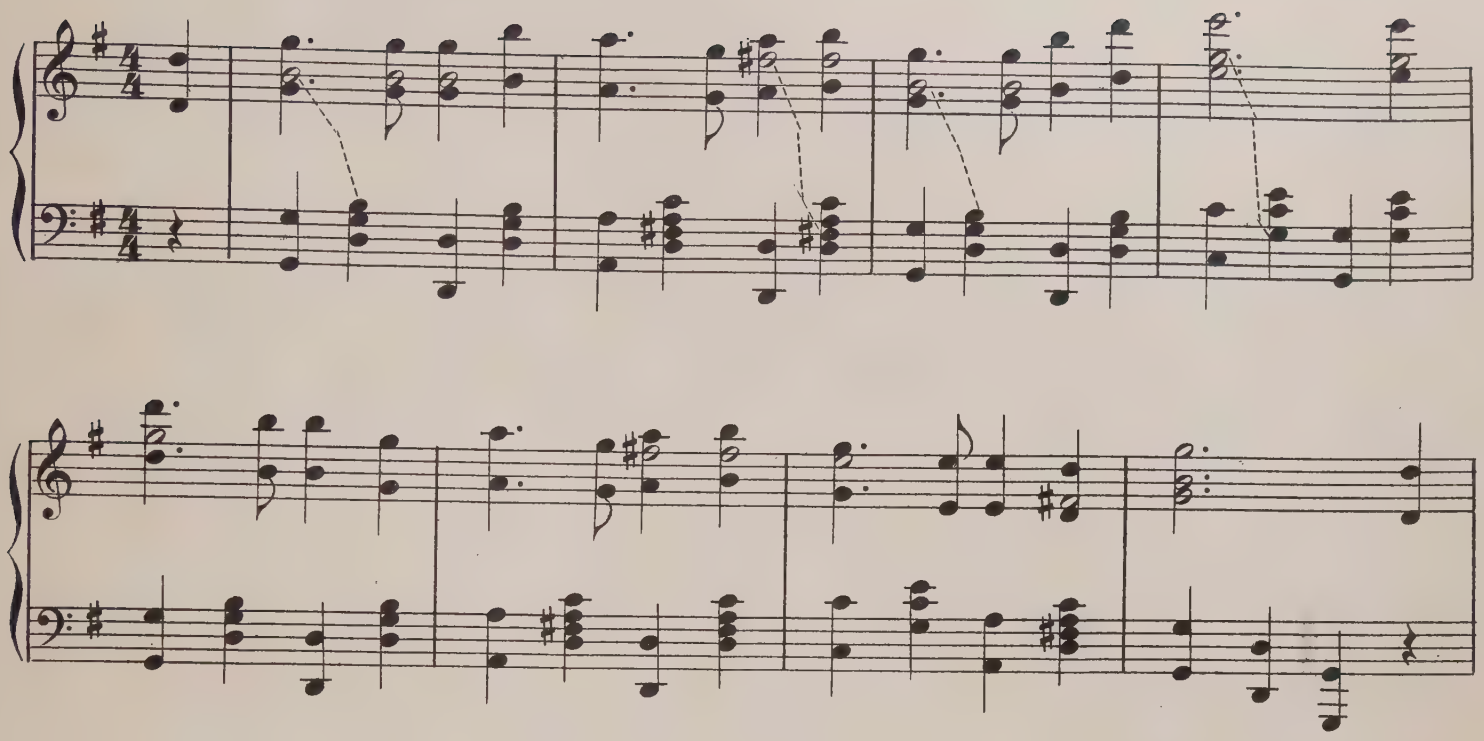
ADVANCE AND DELAY RAG

Every "*a*" shows an Advance of the Voice Note. Every "*d*" means a Delay of Voice Note. Observe these notes are deliberately moved from their rightful positions.

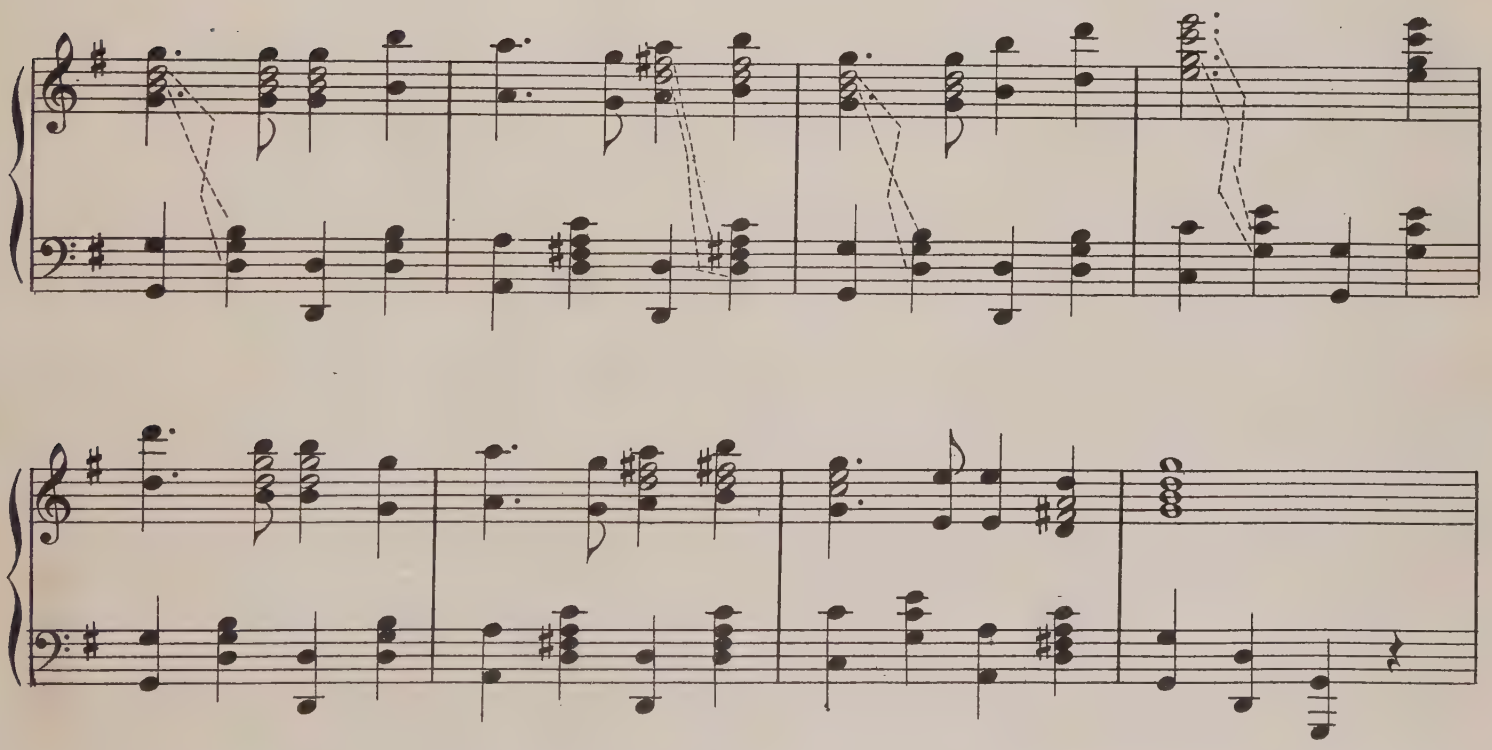


* Substitute a Harmony-tone for *each* rest, throughout the piece.

SINGLE FILL



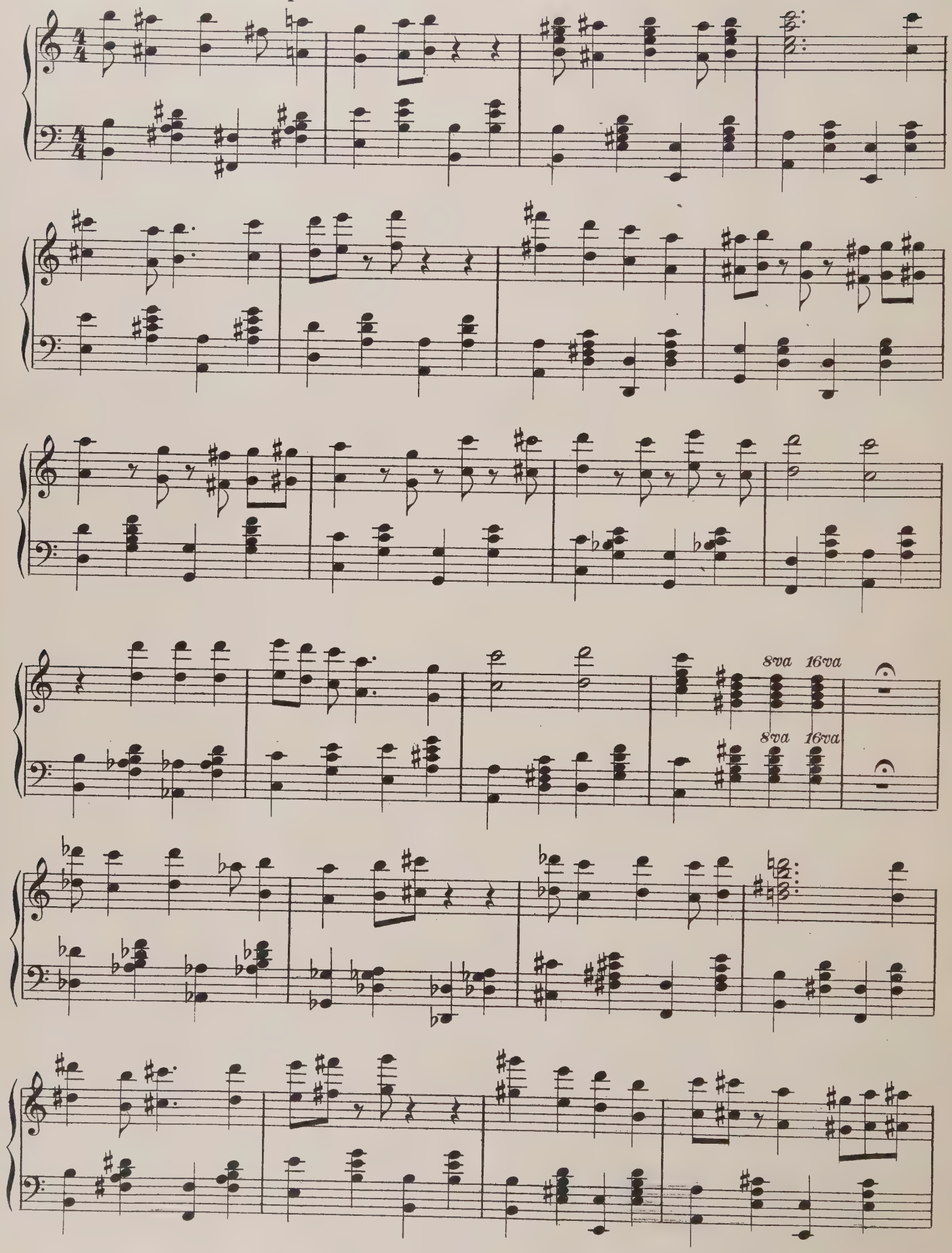
DOUBLE FILL

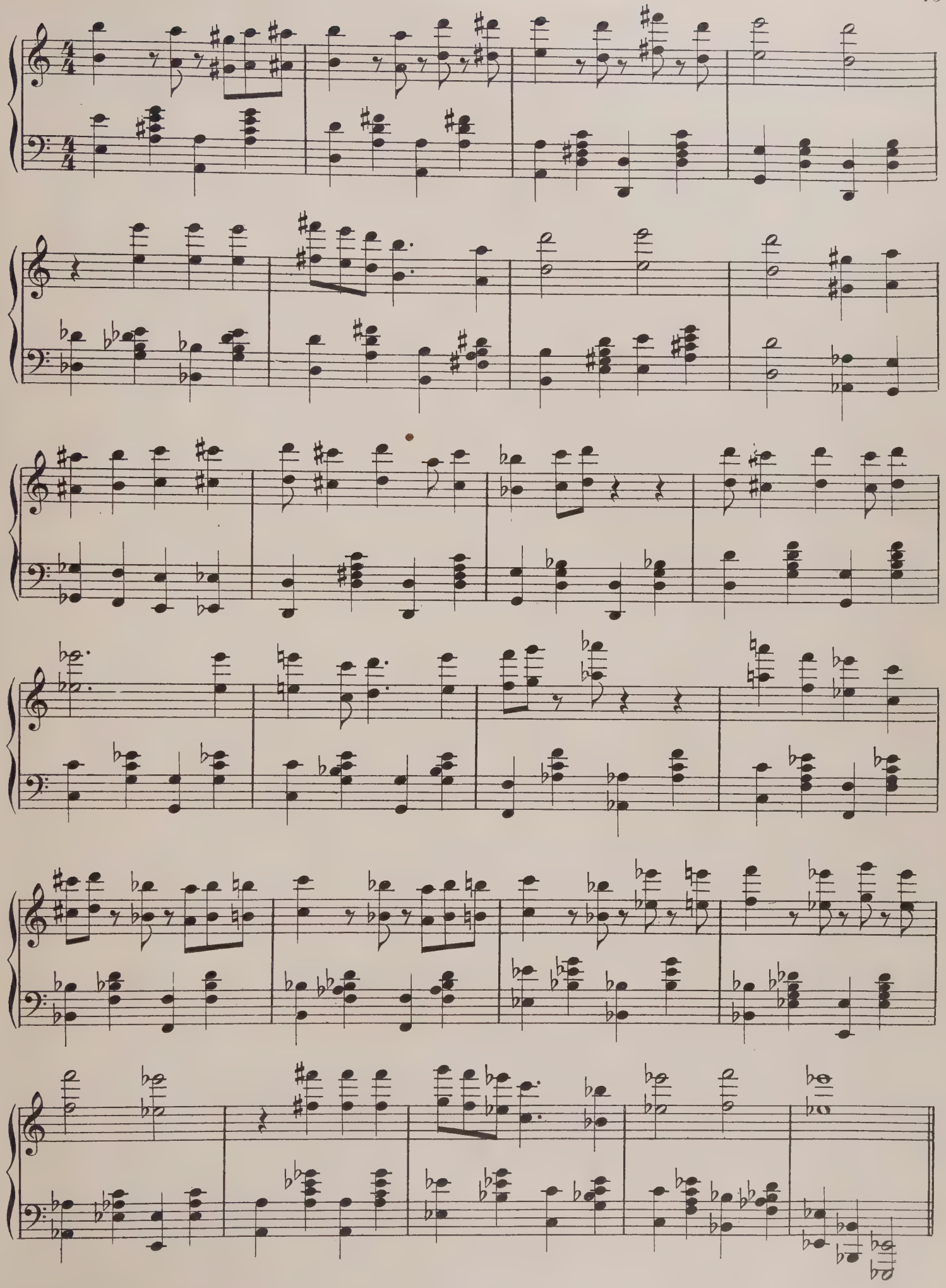


The dotted line shows the method of "Doubling" in the Treble, notes selected from the Bass chord. The white centered notes are the tones transferred to the right-hand-octave. Carry this principal into the Voice Part of a song – immediately. Each Voice Note MAY be filled with these intervening tones, but, experience teaches you to avoid filling rapid passages and skips.

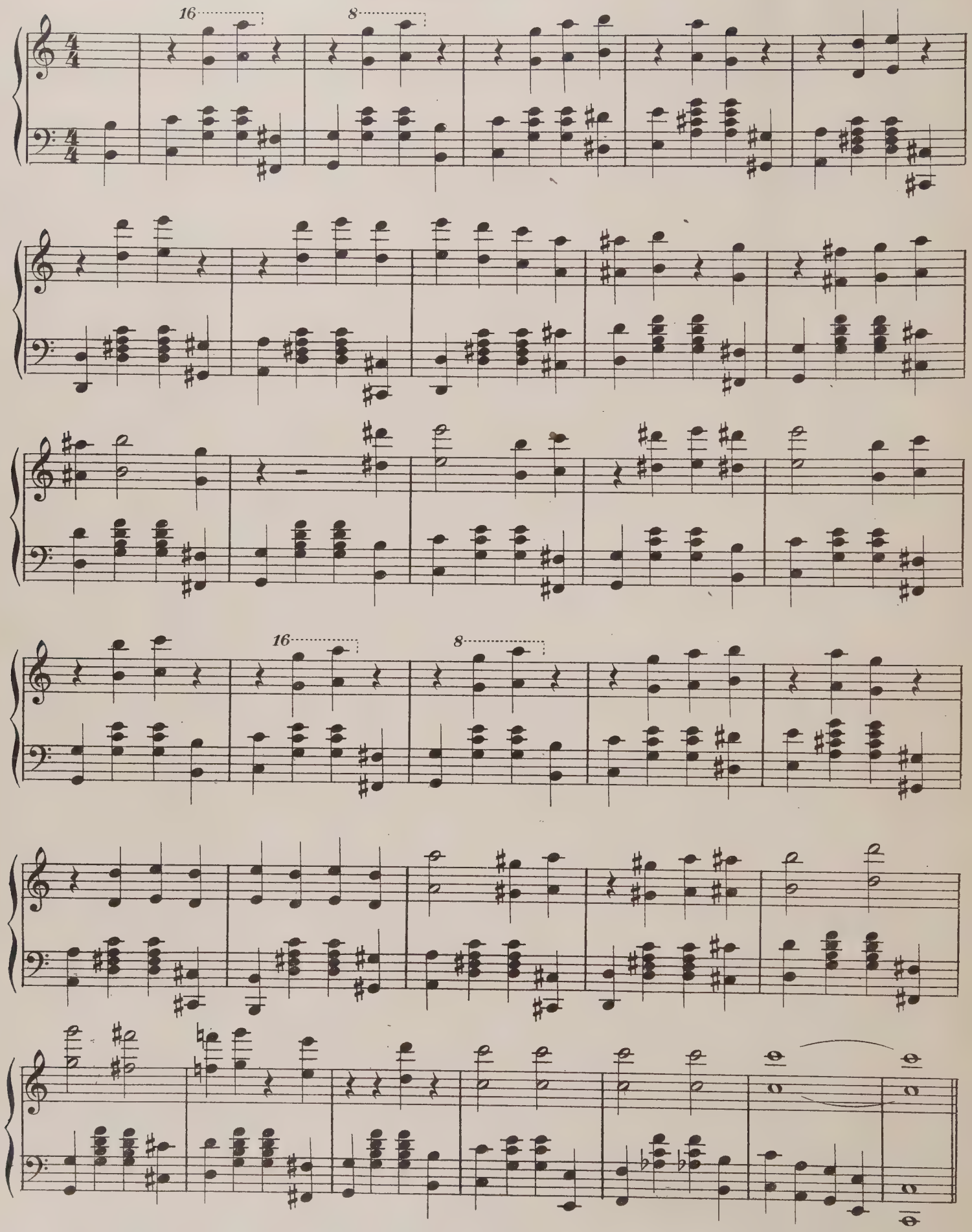
MODULATORY ARRANGEMENT

Teaching all the chords of Popular Music



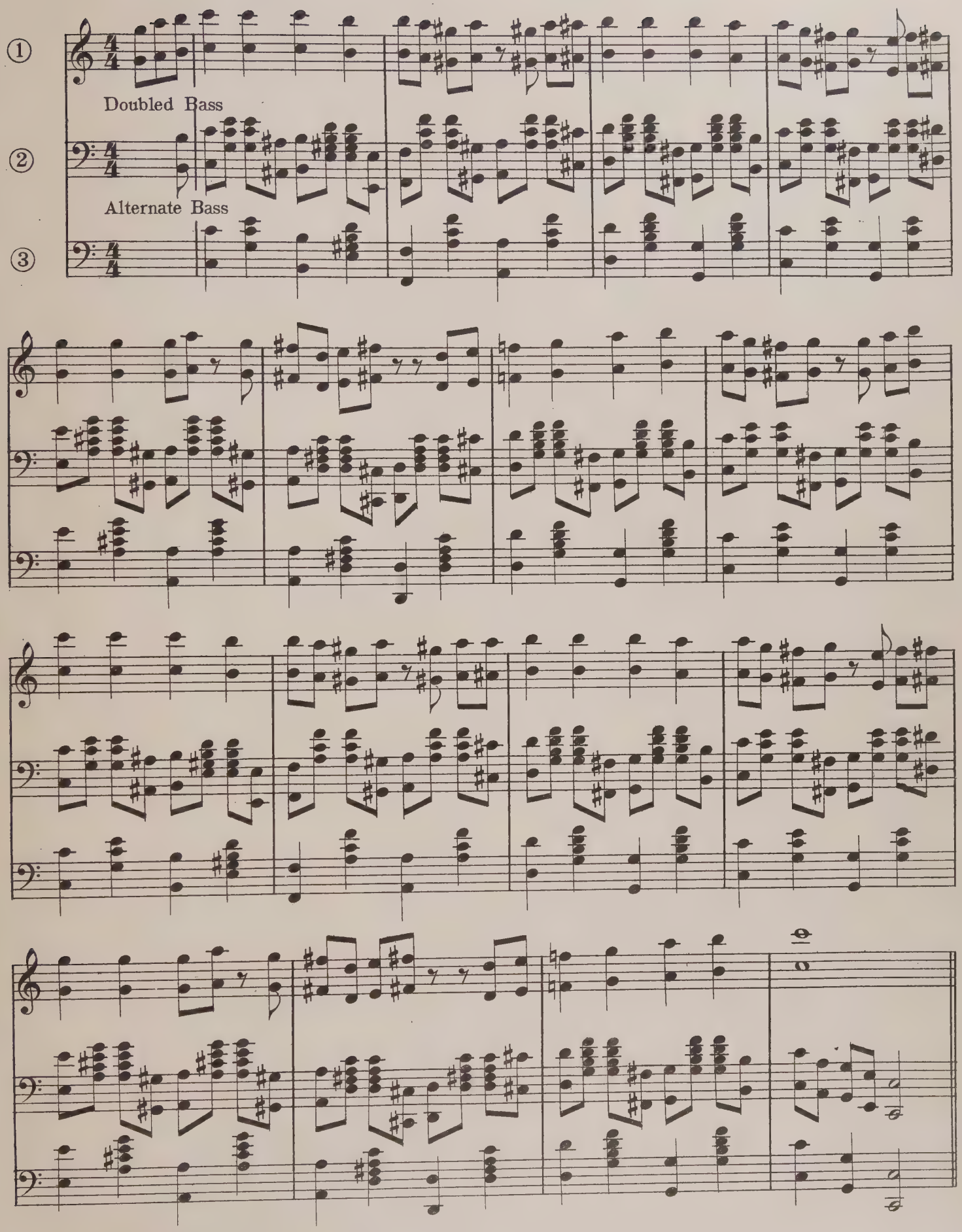


HALF-TONE BASS

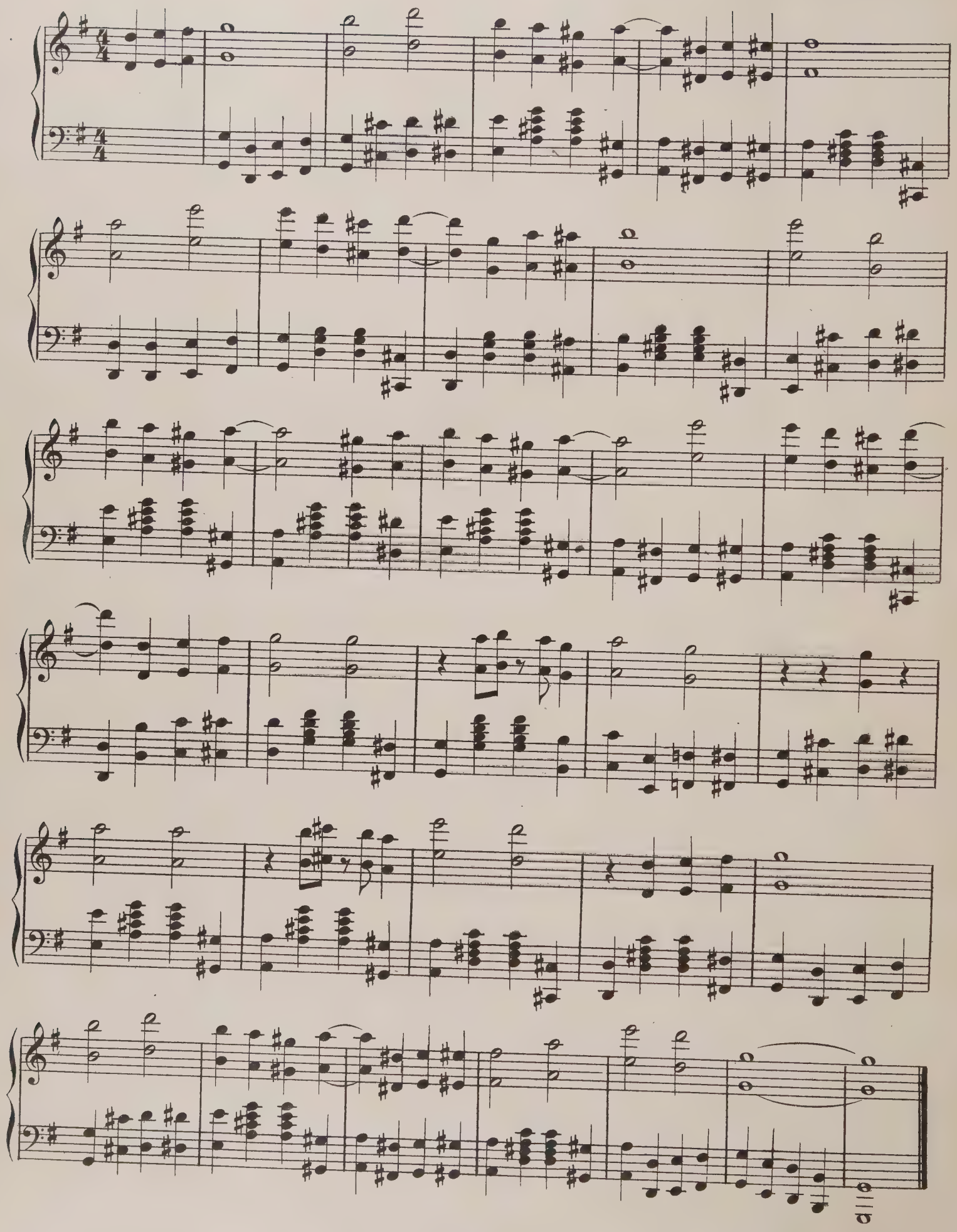


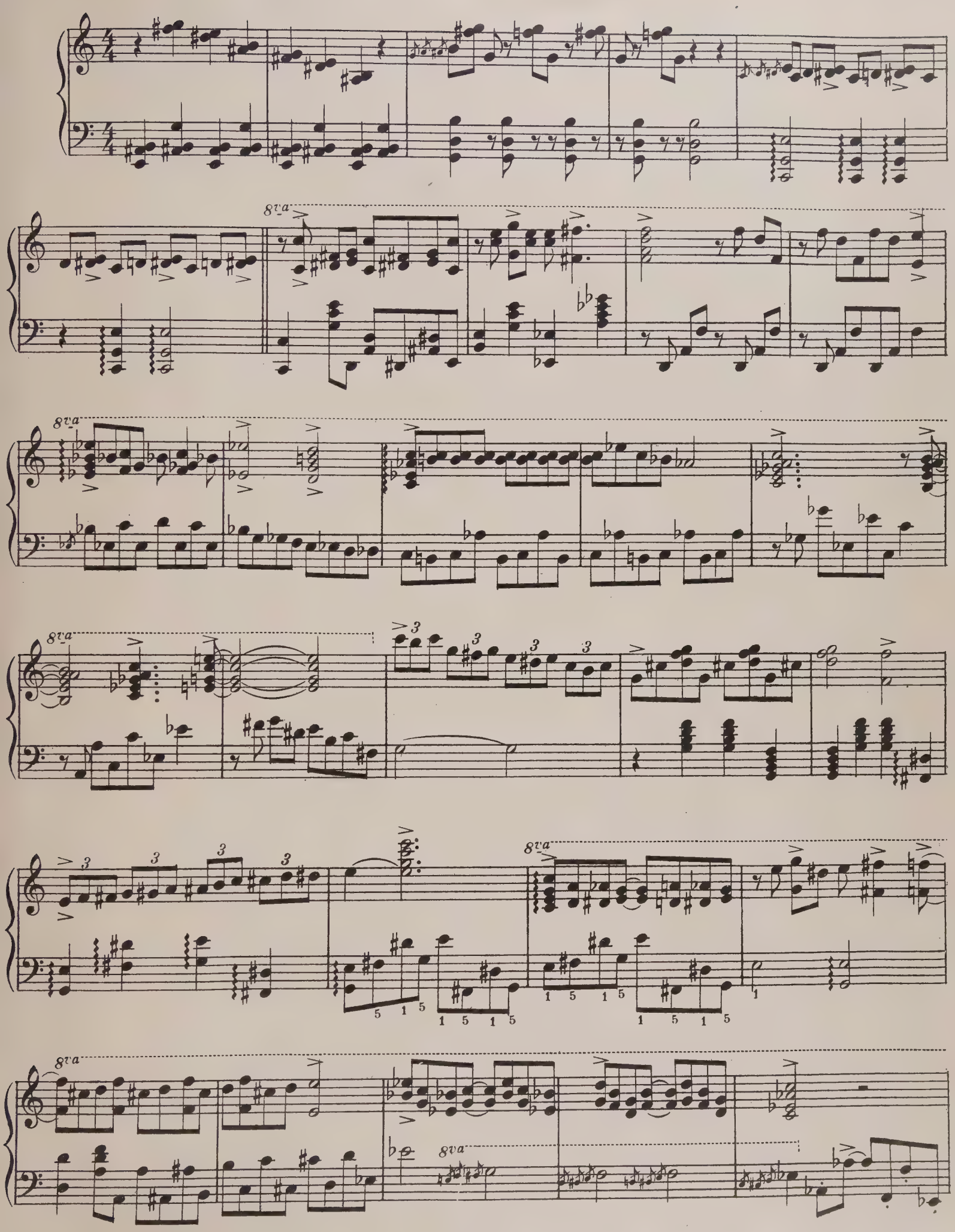
The Right Hand Octaves should have intervening tones, added. Select same from the Bass Chord. A double-fill should be introduced.

DOUBLED BASS



Play ① and ③ together, then
Play ① and ② together





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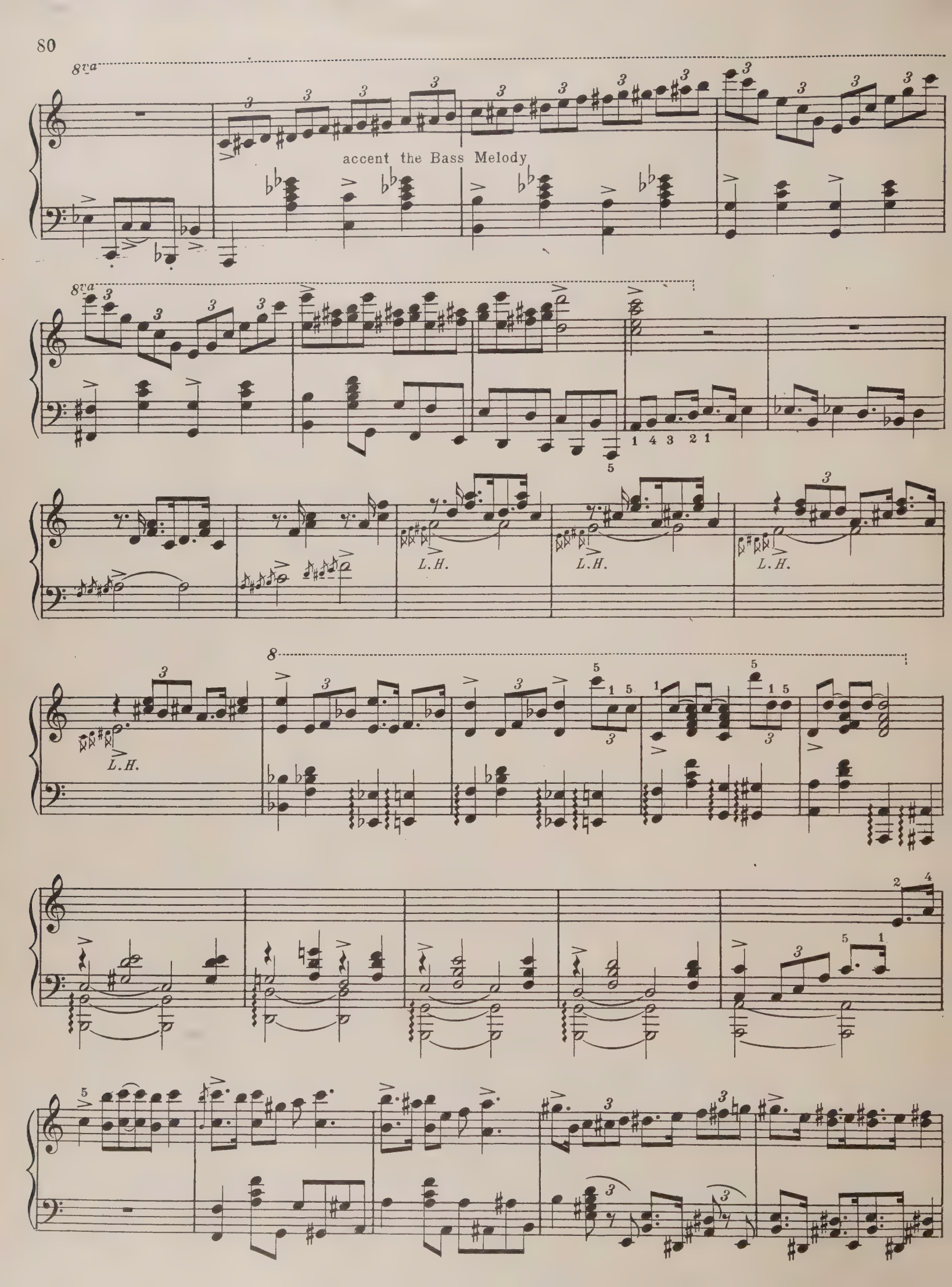
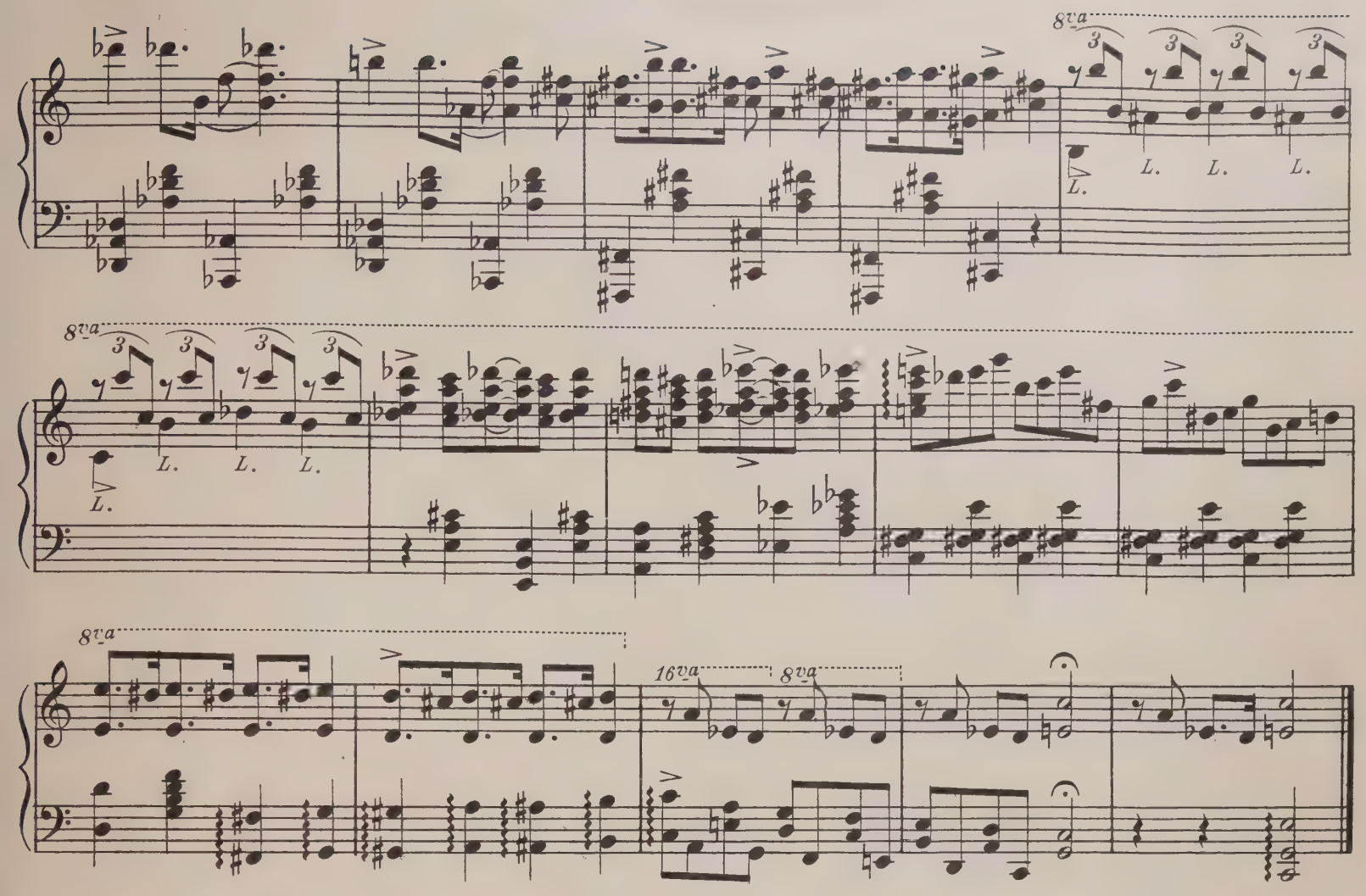
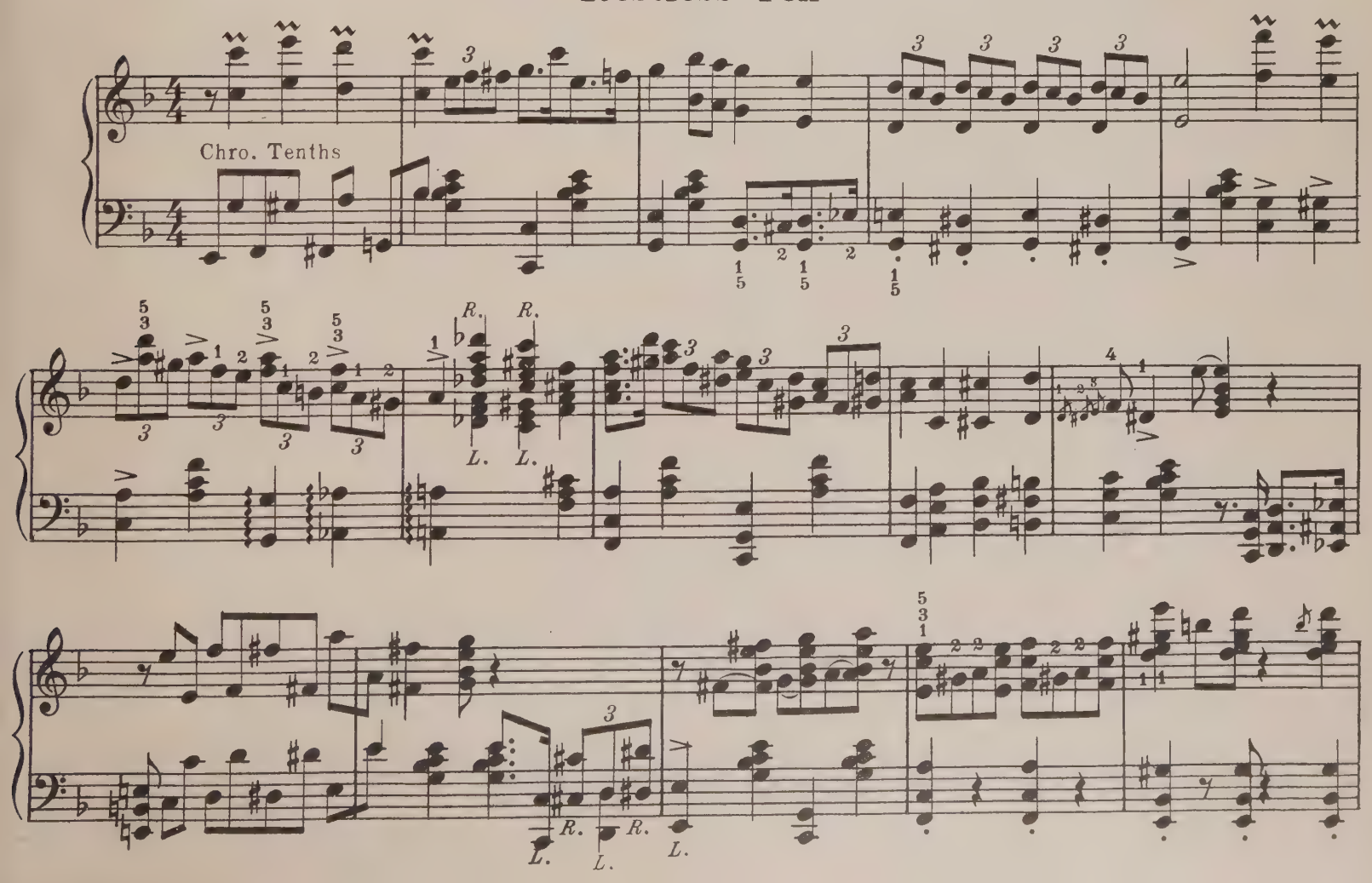
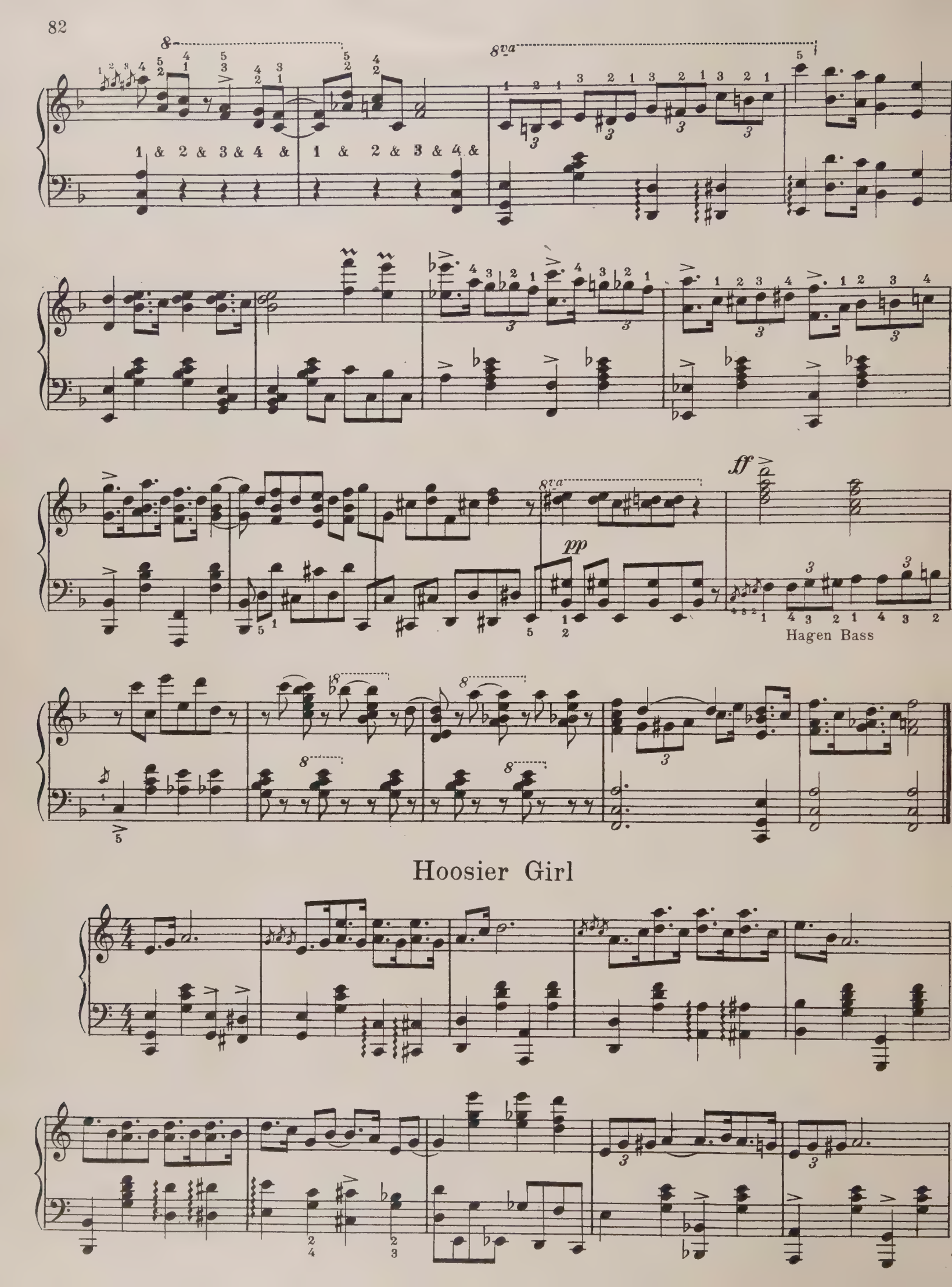
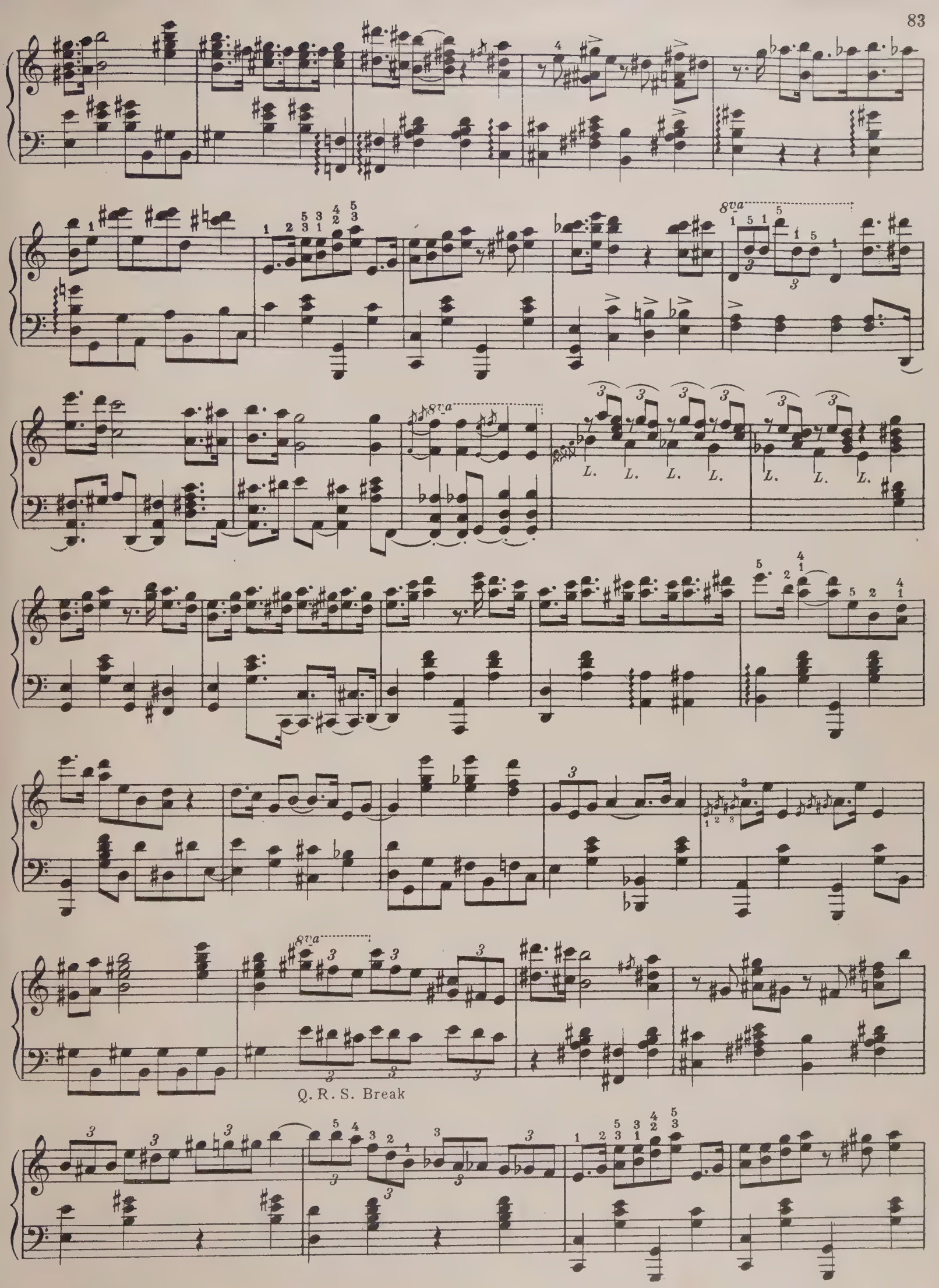

8va
accent the Bass Melody
8va
L.H.
L.H.
L.H.
L.H.
8

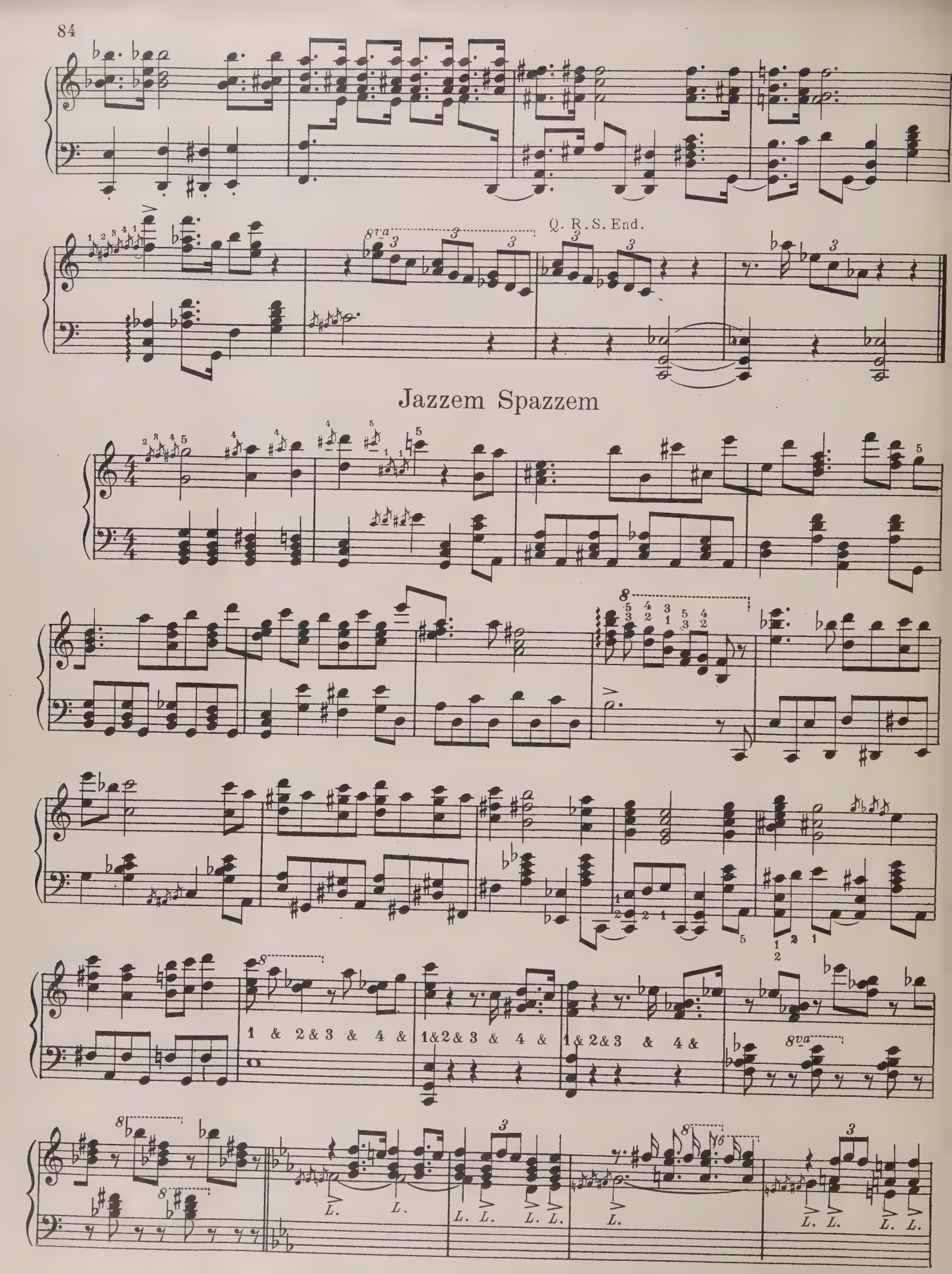


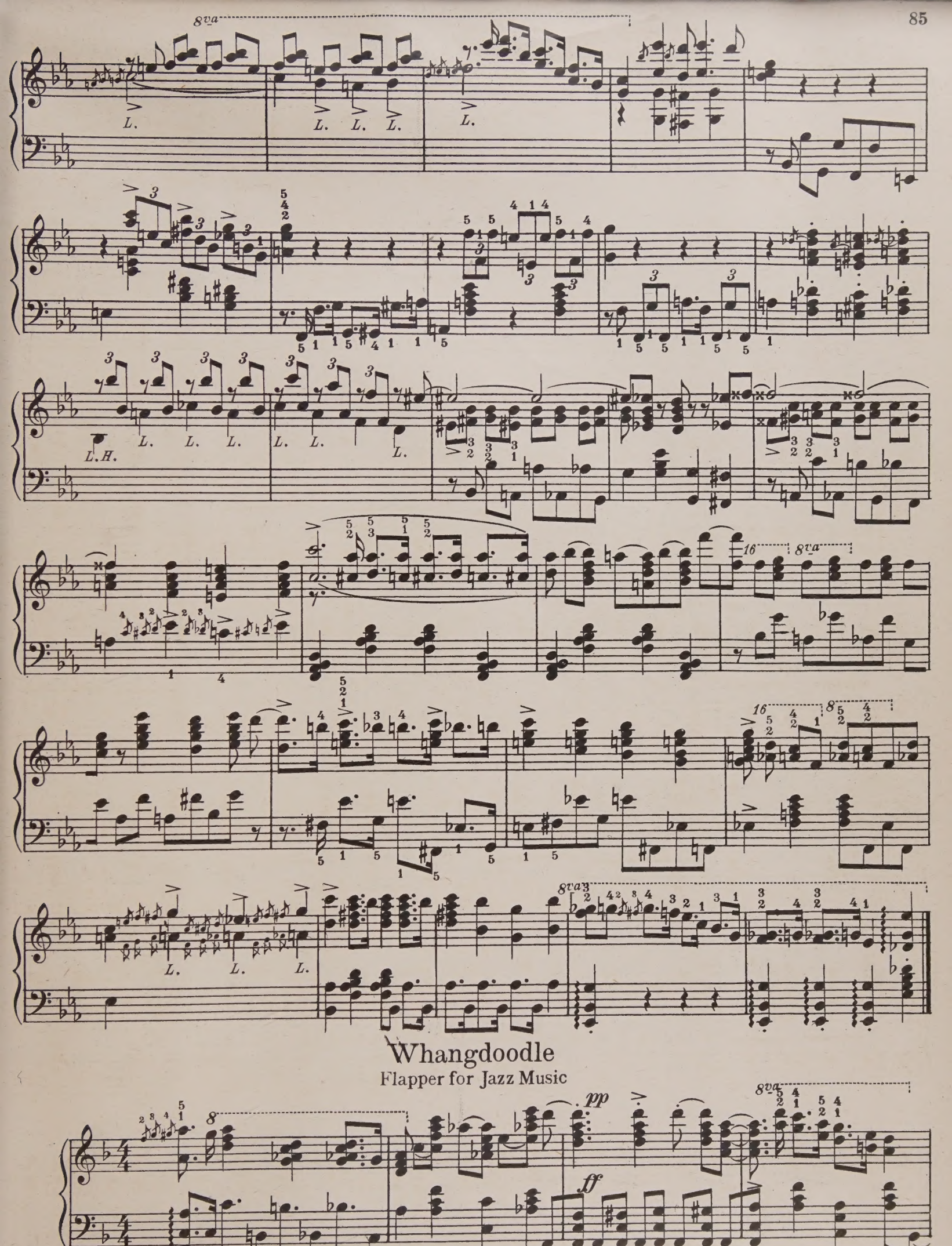
Restless Ten

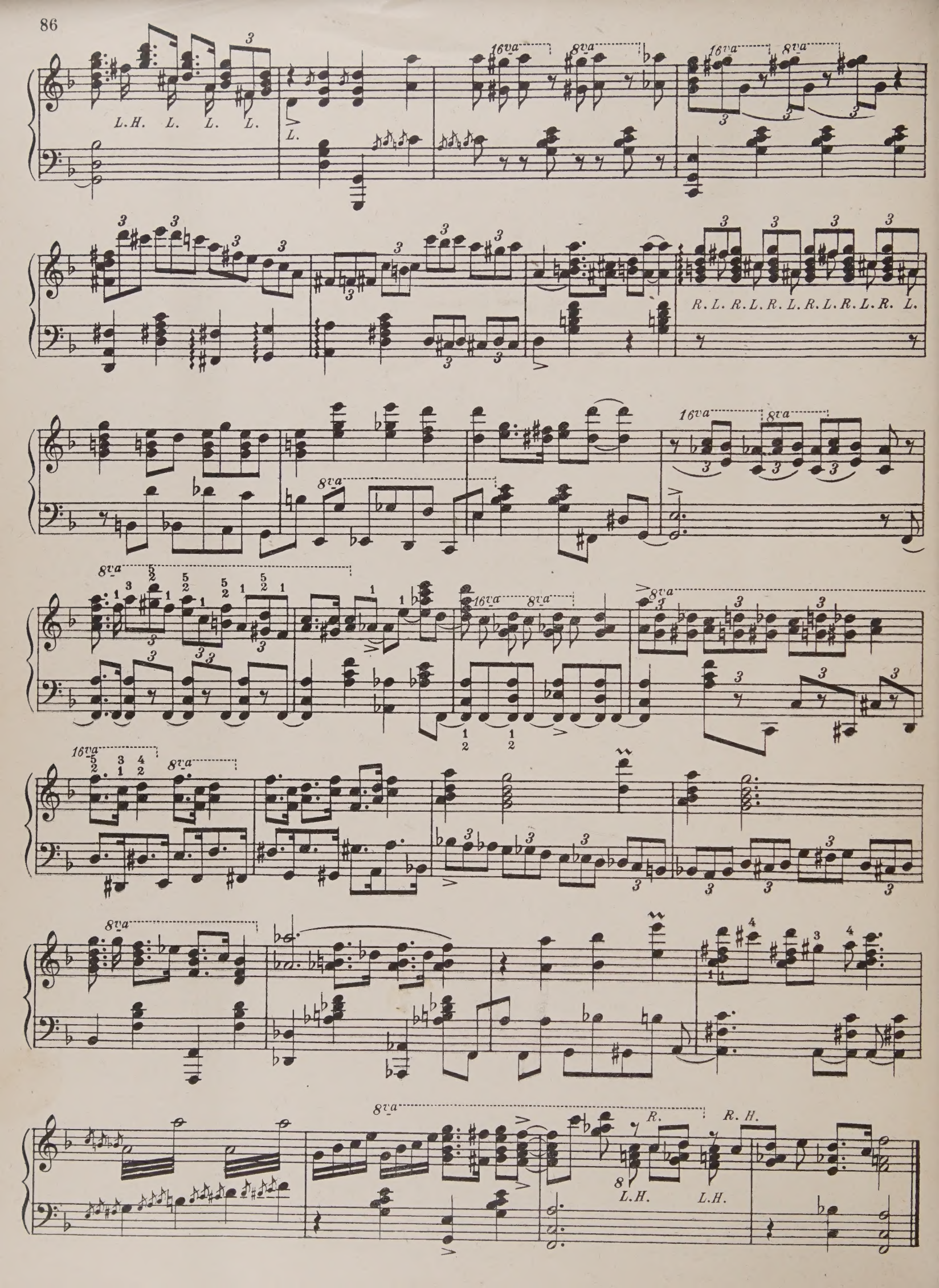



8va
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &
ff
pp
Hagen Bass
Hoosier Girl


8va
8va
L. L. L. L. L. L. L.
8va
Q. R. S. Break


Q. R. S. End.
Jazzem Spazzem
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &


8va
L.
L.H.
16
8va
8va
Whangdoodle
Flapper for Jazz Music
pp
ff
8va


L.H. L. L. L.
L.
16va
8va
R. L. R. L. R. L. R. L. R. L. R. L.
R.
R. H.
L.H.
L.H.

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